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Private Lives

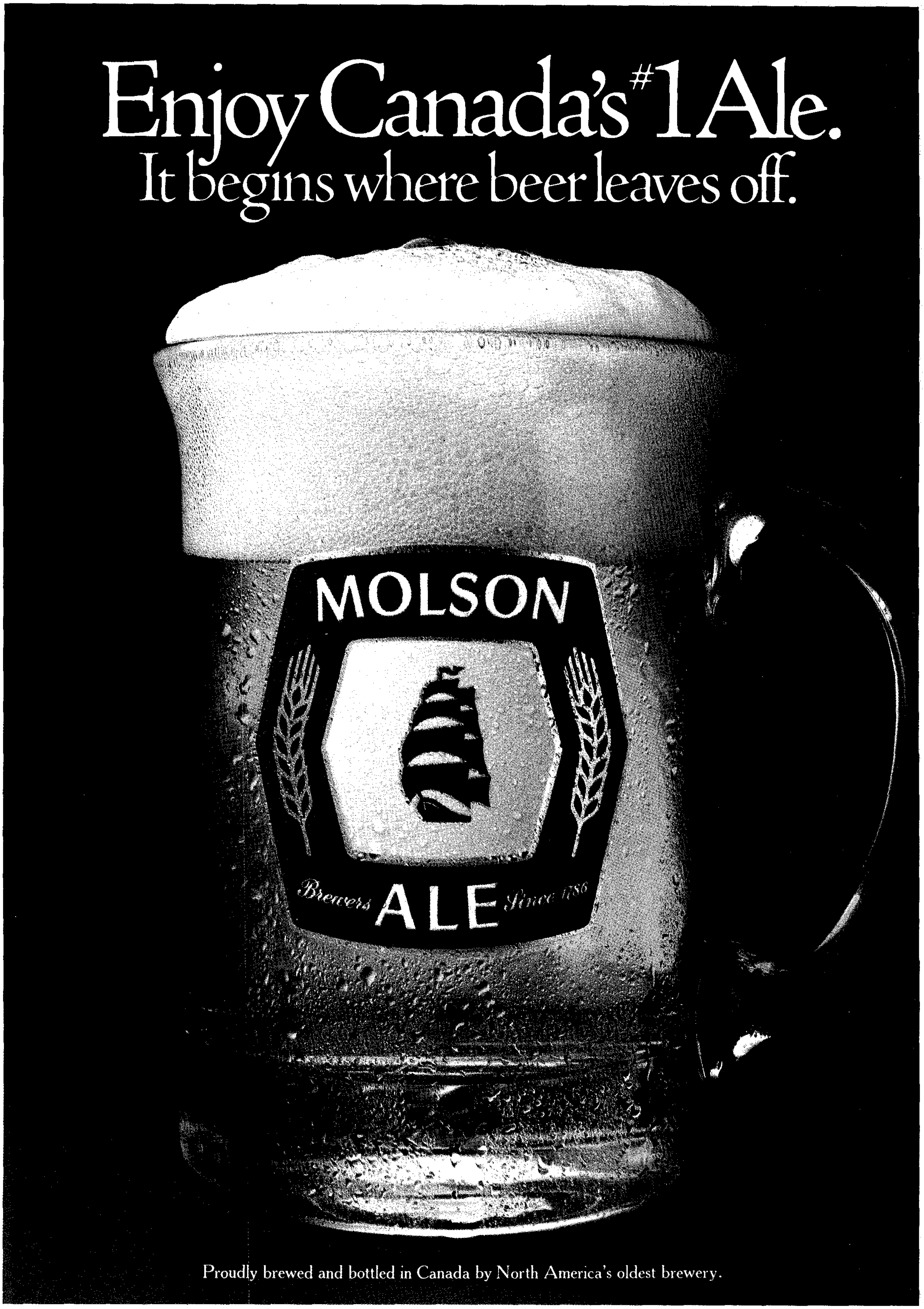
A New Column by Jennifer Allen

NEW YORK

The Last Liberals

Legal Aid Under Siege · By Nicholas Pileggi

Some of the Legal Aid Society's defense lawyers.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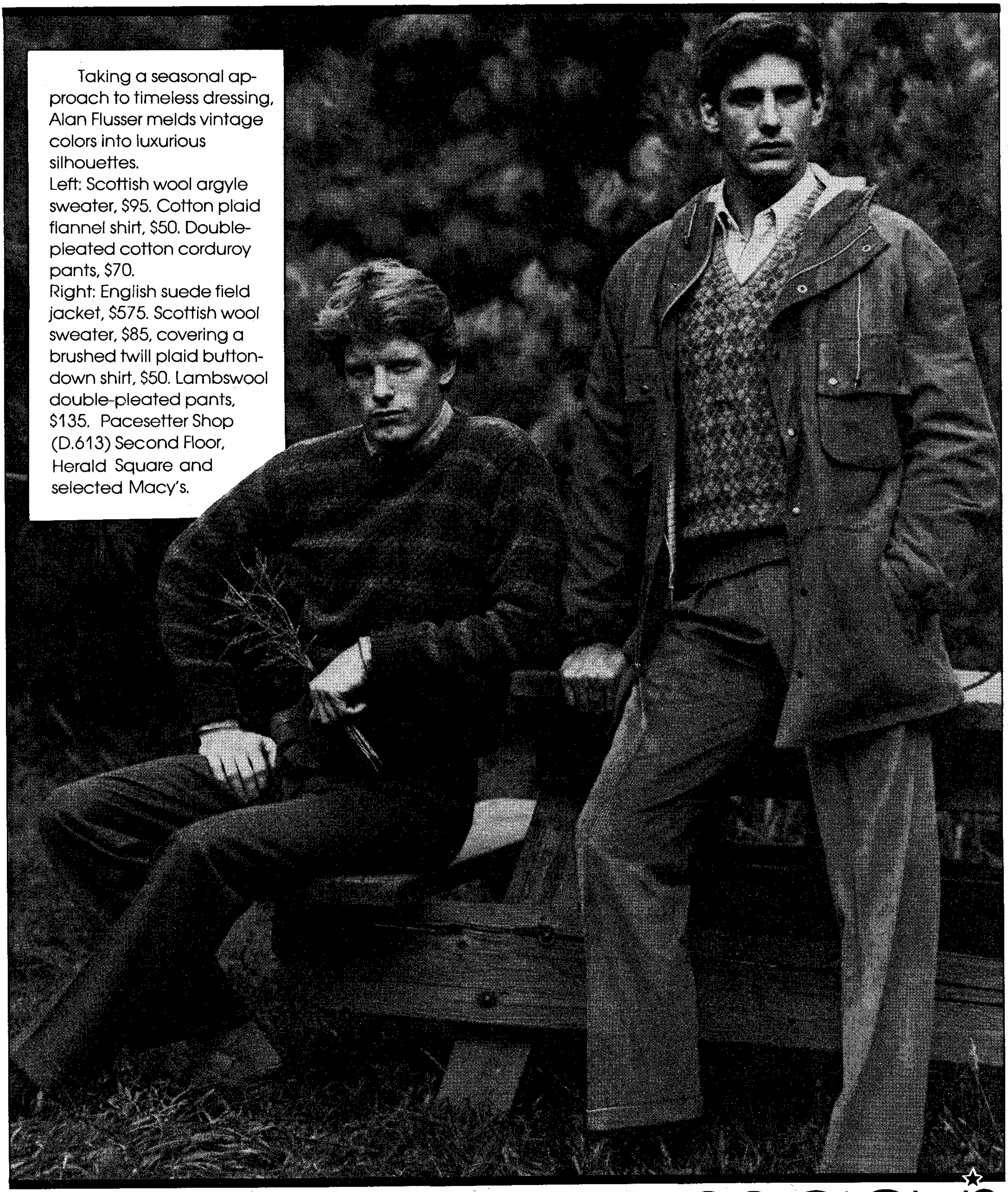
alan flusser

When it comes to design, his only rival is the great outdoors.



Taking a seasonal approach to timeless dressing, Alan Flusser melds vintage colors into luxurious silhouettes.
Left: Scottish wool argyle sweater, $95. Cotton plaid flannel shirt, $50. Double-pleated cotton corduroy pants, $70.
Right: English suede field jacket, $575. Scottish wool sweater, $85, covering a brushed twill plaid button-down shirt, $50. Lambswool double-pleated pants, $135. Pacesetter Shop (D.613) Second Floor, Herald Square and selected Macy's.

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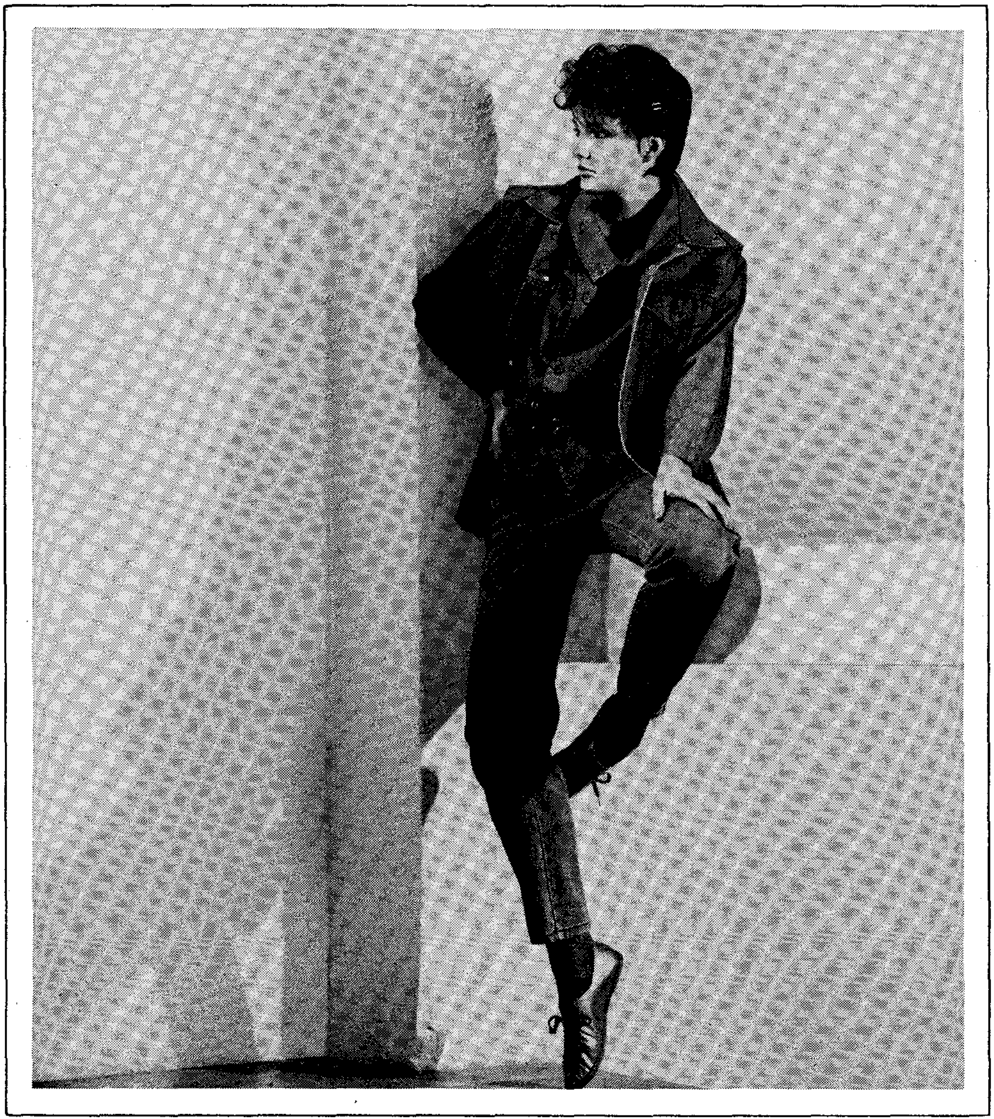

Stonewashed denim, newly faded, newly layered by Bern Conrad for Fall, 1982. The blouson vest is worn over a funnel-neck shirt and new V-yoked jeans. All in blue cotton denim. The vest, $50. Shirt, $42. Both for sizes S,M,L. The jeans, sized 4 to 12, $50. Now in 'SFAntastic on Five—where we are all the things you are!

Saks Fifth Avenue

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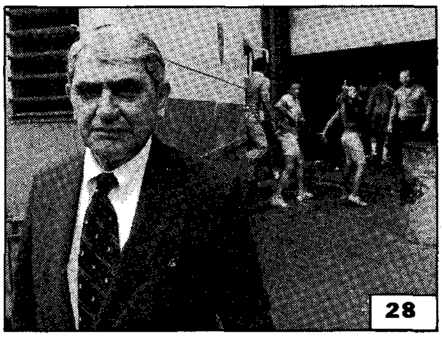

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The Last Liberals
By Nicholas Pileggi
Seventeen years ago, amid wide concern for the treatment given defendants in the criminal-justice system, the Legal Aid Society signed a contract to represent the poor. Today, its 460 attorneys defend the vast majority of the accused in the city's criminal courts. The society has money, success, influence. It ought to be feeling pretty good. It feels as if it's under siege.

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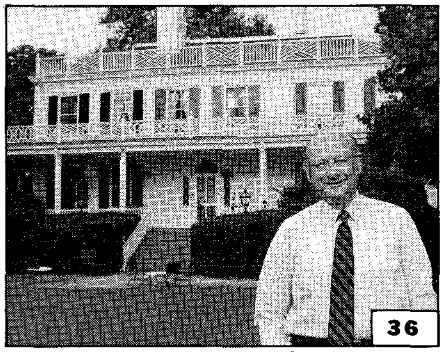

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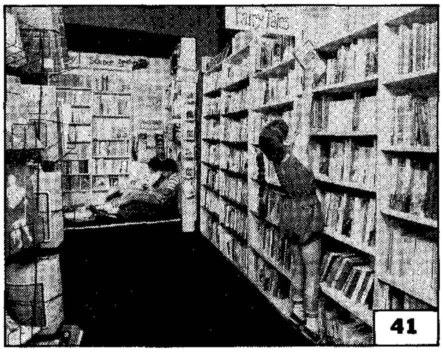

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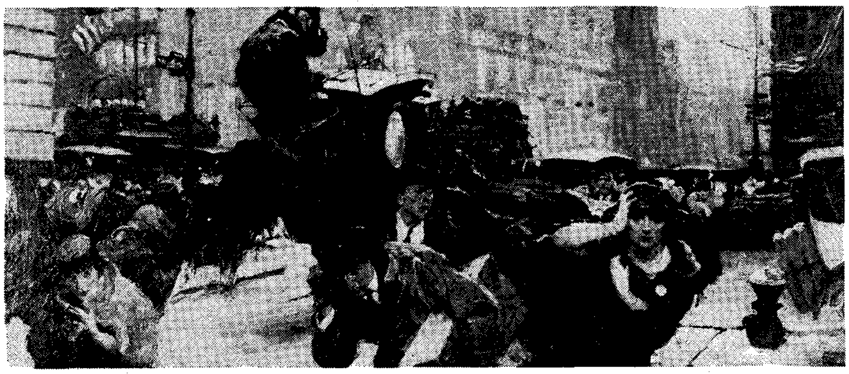

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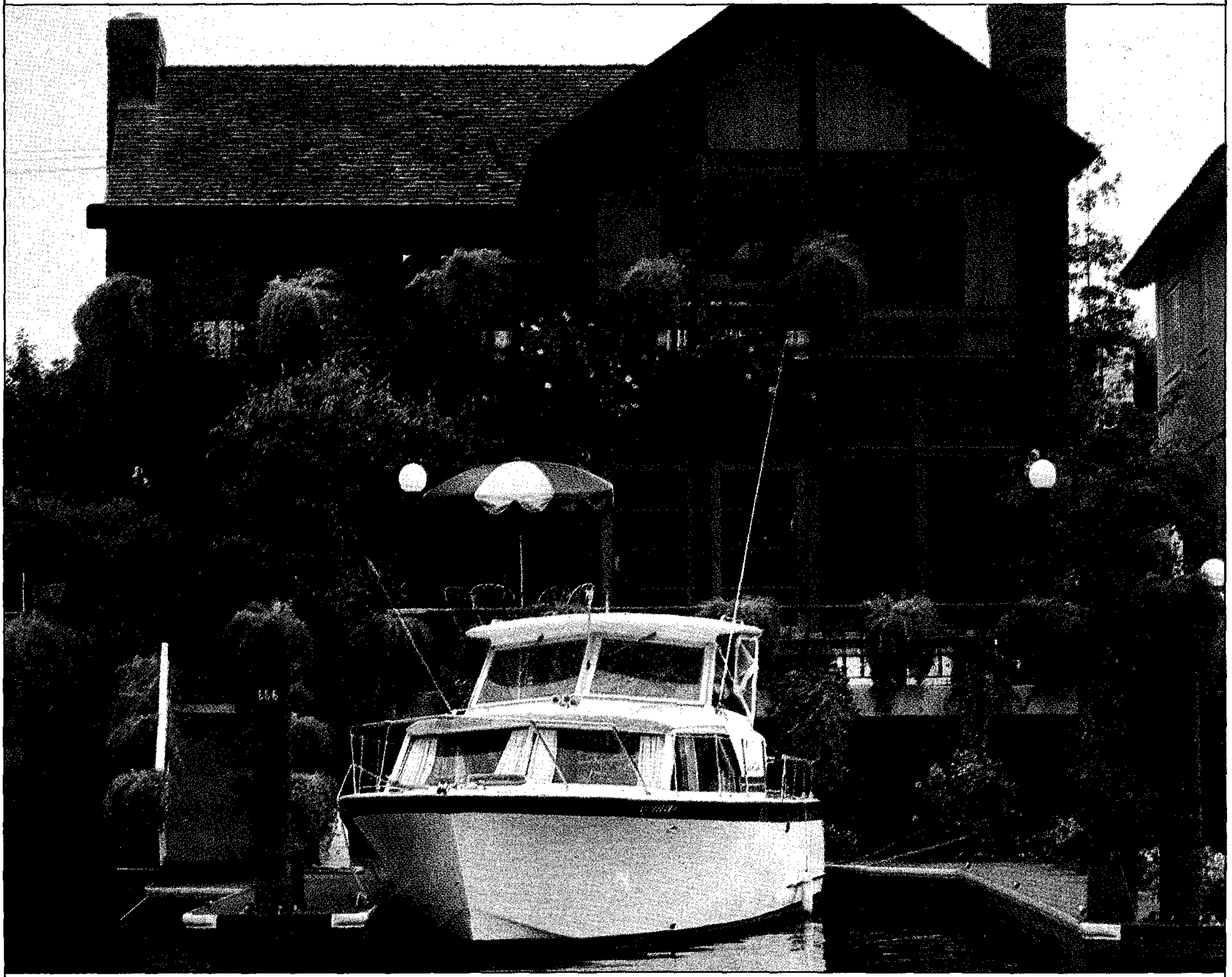


Catching up with the Joneses.

The comfortable income of a few years back barely covers essentials today. For marketers, finding eligible consumers is an ever-increasing challenge.

Certainly it's a challenge. But America's consumers are by no means extinct. They're not even in hiding.

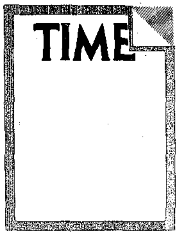
It's just that they're not where they used to be. Or *who* they used to be, either.

Inflation has diminished the mass middle market. With the cost of essentials rising faster than mid-level incomes, the first thing squeezed out of the family budget is *discretionary income*. That's the money once earmarked for new cars, new cameras, new stereos and all the other things you may be marketing.

The challenge is clear: search out those enclaves where the Joneses *still have* discretionary income, and zero in on them with as much of your advertising budget as you possibly can.

TIME Magazine does a splendid job of targeting. TIME's 4.4 million subscribers have an average family income of $41,600, and an average discretionary income almost *twice as high* as the national average. But what's really impressive is how they spend it.

In one recent 12-month period, TIME subscribers took 34 million airplane trips and shot $400 million worth of 35-mm photographs. Every month they buy over $1.5 billion worth of goods and services–*on their credit cards alone*. That amounts to $414 per subscriber. When it comes to buying, TIME subscribers are the kinds of Joneses it pays to catch up with–a substantial market where you can *get more back* for each advertising dollar you put in.



Get more out of it.

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The first continuous-wear soft contact lenses.
Leave them in when you sleep.

Open your eyes to a crystal-clear world.

Discover lenses so comfortable, you can actually sleep with them. Discover the freedom of seeing clearly, 24 hours a day, day after day, continuously for up to two weeks. Discover Hydrocurve II® Soft Contact Lenses for Extended Wear.

They're the first* soft contact lenses that free you from the hassles of daily cleaning and disinfecting. So now you'll get a new kind of convenience that makes continuously clear vision a reality for just about everyone.

For virtually every vision problem.

Only Hydrocurve II has a full line of continuous-wear lenses: including corrections for nearsightedness, farsightedness, and astigmatism.

Thoroughly tested.

Hydrocurve II Lenses have been clinically tested for over four years to prove their safety and effectiveness.

Durable.

Hydrocurve II Lenses may be worn for up to two weeks at a time, but they can also withstand frequent handling. So you can take them out as often as you want.

Ask your eye-care professional.

Get complete information and find out if Hydrocurve II Lenses are right for you.

Open your eyes to a new kind of freedom, a new kind of convenience, a new way of seeing —continuously, day, after day, after day.

BARNES-HIND
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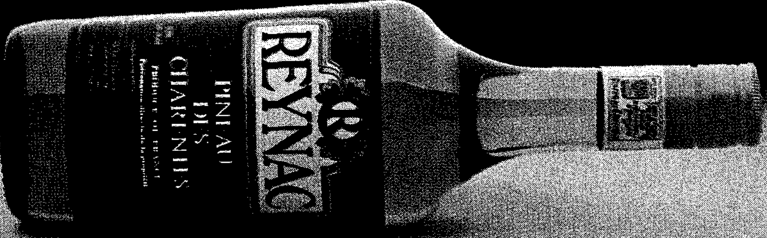
HYDROCURVE II

Hydrocurve II. The continuous-wear contact lenses.

*For nearsightedness, farsightedness and astigmatism.

MAKE A MISTAKE TONIGHT.



A 16th century farmer in the Cognac region of France once mistakenly poured fresh juice from his grapes into one of his fine casks.

The accident went unnoticed for three years. But its discovery was such a pleasant surprise, it has been faithfully repeated ever since.

Fruity tasting as an aperitif, Reynac is elegantly refreshing on the rocks with soda or tonic. Make a mistake tonight. It's the best one the French ever made.

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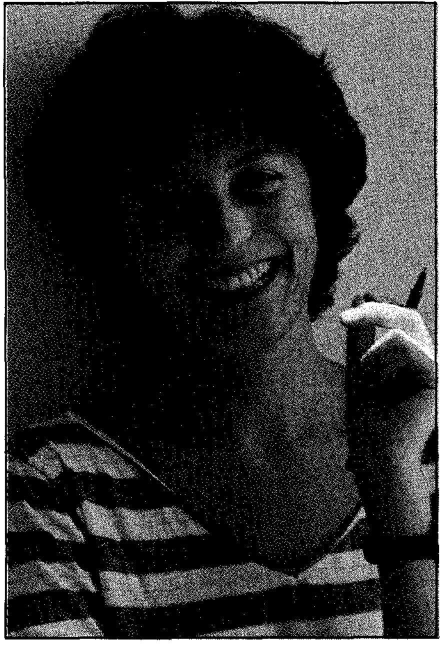
BETWEEN THE LINES

A New Columnist

JENNIFER ALLEN HAS WORKED FOR MORE magazines than many of us have around the house. The child of a magazine family (her father, now a vice-president of Reader's Digest, was one of its editors), Jenny made her mind up early that she wanted to be a writer, and her first article was published in *Seventeen,* when she was the same age. While a student at Yale, she was a *Mademoiselle* guest editor and an intern at *Business Week,* and soon after graduation went to Time Inc.'s Magazine Development Group, where she worked on the prototype of a woman's magazine. Then she was off to *Life,* for which she wrote pieces on Lanford Wilson, Sissy Spacek, Barbie dolls, and cute kids who do TV commercials. Her most recent billet was the *Daily News'* "Manhattan" section, and she lately contributed a much admired series of pieces to the New York *Times'* "Hers" column.



Allen: *To the manner born.*

Despite all this fro-ing and to-ing, Allen is still a mere 26. Her column, "Private Lives," will appear in every third issue (see page 16 for the first installment), and she will also be writing features—*New York* readers know her as the author of cover stories on Robert Altman and the *Live at Five* show.

Chappaqua-born, Allen lives with her boyfriend in the West Seventies and works in her Upper East Side railroad flat. She is too busy, she says, to have a hobby, unless you count "moving things back and forth." ■

Photograph by James Hamilton.

LETTERS

West Sider's Lament

RE: “NEW YORK’S NEW LEFT BANK” [BY Peter Hellman, August 30]:

Oh, give me a home
Where the chic do not roam,
Where the Farrahs and Lizas don’t play.
Where seldom is heard
A trendsetting word,
And the guys are not preppie or gay.

Tobibeth Knudsen
Manhattan

Helping the Learning-Disabled

JANICE HOPKINS TANNE’S ARTICLE [“Learning Disabilities—How to Help Your Child,” August 16] directs parents of children with this “invisible handicap” down new avenues of hope. What it fails to mention is that a *free* multidisciplinary evaluation will be provided by the Division of Special Education of the New York City Board of Education to any school-age child (5 to 21 years old), including private-school pupils. For more information, parents should contact their local Committee on the Handicapped. There is one in each of the 32 school districts in New York City.

Alicia H. Brafman
Brooklyn

I ESTABLISHED THE FOUNDATION FOR Children With Learning Disabilities five years ago to raise public awareness about learning disabilities and to assist these bright, intelligent youngsters with special needs. Our annual journal, *Their World,* is available by writing or calling the F.C.L.D. (99 Park Avenue, New York, New York 10016; 687-7211). The foundation also has a modest grant-making program, directed by a prestigious volunteer professional advisory board.

Carrie Rozelle
President, Foundation for Children
With Learning Disabilities
Manhattan

FLOWER HOSPITAL (1249 FIFTH AVENUE, New York, New York 10029; 860-8000) offers a full range of diagnostic and therapeutic services for learning-disabled individuals.

Carolyn Castro
Director, Flower Hospital
Developmental Disabilities Clinic
Manhattan

AT THE HARLEM HOSPITAL SPEECH AND Hearing Center (2238 Fifth Avenue, New York, New York 10037; 491-8042), an interdisciplinary team comprising a speech-language pathologist, audiologist, pediatrician, otolaryngologist, psychologist, and social worker assesses children with potential learning disabilities and the impact of family problem areas on a child’s participation in management sessions, counsels children and their families, and makes referrals.

Robert J. Williams Jr., Ph.D.
Associate director and coordinator
Speech and Hearing Center
Harlem Hospital Center
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

THE DIVISION OF PSYCHOLOGY AT COlumbia-Presbyterian Medical Center (622 West 168th Street, New York, New York 10032; 694-2214) provides neuropsychological testing for children (age two and up) and adults with learning problems. The fee for a complete evaluation, conducted by Ph.D.-level psychologists, generally ranges from $450 to $600, depending upon the amount of testing done. At present there is a waiting time of about six weeks.

Melinda Broman, Ph.D.
Assistant clinical professor of
medical psychology
Columbia-Presbyterian Medical Center
Manhattan

THE YODER SCHOOL (250 EAST 79TH Street, New York, New York 10021; 535-8124) is one of the few learning-disabilities schools in the city.

Elizabeth J. Ferraro, Ed.D.
Director, the Yoder School
Manhattan

THE EAST RIVER MONTESSORI SCHOOL (577 Grand Street, New York, New York 10002; 254-7300) has a program for learning-disabled preschoolers (particularly those with language delays) that allows them to progress intellectually at their own rate. The staff includes a full-time speech therapist, and there is no fee for children accepted into the program. There is no waiting list.

Sandra D. Card
Education director
The East River Montessori School
Manhattan

THE WINSTON PREPARATORY SCHOOL (4 West 76th Street, New York, New York 10023; 496-8400) is the only school in Manhattan devoted exclusively to the education of learning-disabled adolescents with average to above-average intelligence. The standard curriculum is offered in small-group instruction as well as individual remediation in reading, language, and math disabilities by New York State-certified specialists.

Roberta S. Michaels, M.A.
Director, Winston Preparatory School
Manhattan

THE STANLEY S. LAMM INSTITUTE FOR Children With Developmental Disabilities, at the Long Island College Hospital (Brooklyn, New York 11201; 780-1986), serves children from a wide geographic area. Its outstanding work is reflected in *Learning Disabilities Explained: The Lamm Institute’s Guide to Diagnosis, Remediation, and Help for Your Learning Disabled Child,* a book by Dr. Lamm and the executive director of the institute, Dr. Martin Fisch, soon to be published by Doubleday.

Harold L. Light
President
The Long Island College Hospital
Brooklyn

THE CENTER FOR MENTAL HEALTH AT the Jewish Hospital and Medical Center of Brooklyn (555 Prospect Place, Brooklyn, New York 11238; 240-1706) offers a full range of evaluation and treatment programs for children, adolescents, and adults who manifest a broad spectrum of learning and emotional problems, with special emphasis on basic skill instruction and psychotherapy.

Tobie Fields, M.S., and
Lorraine C. Petrucci, M.A.
Educational therapists, the Center for
Mental Health, the Jewish Hospital
and Medical Center of Brooklyn
Brooklyn

THE CLINIC AT THE LONG ISLAND CONsultation Center (97-29 64th Road, Rego Park, New York 11374; 896-3400), with a professional staff of 160 psychologists, psychiatrists, social workers, and special-education teachers, has been providing corrective services for learning-disabled children for 29 years.

Robert Moteki, M.S.W.
Executive director
Long Island Consultation Center
Queens

BY USING THEATER AS A THERAPEUTIC tool, the New York Theatre–Learning Center, Inc. (173-53 Croydon Road, Jamaica Estates, New York 11432; 780-0279), offers unique after-school services for children and adolescents with “special needs.” The program is designed to foster emotional growth while enhancing academic, communication, and social skills. Theatrical productions are staged by the children. The

N.Y.T.-L.C. also offers remedial-reading-through-the-arts, with both individualized and small-group instruction.

Bob Calderon
Executive director, New York Theatre-Learning Center, Inc.
Queens

THE CENTRAL NASSAU Y.M. & Y.W.H.A. (Remsen Avenue, P.O. Box 393, Roslyn, New York 11576; 516-484-1545) has developed a comprehensive Social Therapy Center for learning-disabled individuals of all ages, the only one of its kind on Long Island. The concentration is on the development of interpersonal relationships, social skills, and behavioral change in a sensitive and supportive milieu.

Jonathan Berent, A.C.S.W.
Program supervisor, Central Nassau Y.M. & Y.W.H.A., Inc.
Roslyn, N.Y.

THE LEARNING DISABILITIES PROGRAM of the Peninsula Counseling Center (124 Franklin Place, P.O. Box 348, Woodmere, New York 11598; 516-569-6600), staffed by a child psychiatrist, psychologist, educational consultant, and social workers, provides diagnostic evaluation and individual, couple, and family therapy. Also available are weekly groups for boys and girls six to eleven and separate groups for their parents.

Nancy W. Greenblatt, C.S.W.
Director, Learning Disabilities Program
Peninsula Counseling Center
Woodmere, N.Y.

THE ROCKLAND COUNTY CENTER FOR the Physically Handicapped, Inc. (260 Little Tor Road North, New City, New York 10956; 914-634-4648), diagnoses and treats youngsters from infancy through age 21. Speech, language, and hearing evaluation, auditory perceptual testing, and a complete neuromuscular evaluation are available. Psychological services and parent counseling are provided. Fees may be set on a sliding scale according to ability to pay.

Goodwin D. Katzen
Executive director
Rockland County Center for the Physically Handicapped, Inc.
New City, N.Y.

WESTCHESTER JEWISH COMMUNITY Services (172 South Broadway, White Plains, New York 10605; 914-949-6761), a non-sectarian, state-certified child-guidance and family mental-health clinic, offers diagnostic evaluation and treatment for children and adults with learning disorders in six convenient locations. Fees are based upon income.

Joan Raim, Ph.D.
Director of remedial education
Westchester Jewish Community Services
White Plains, N.Y.

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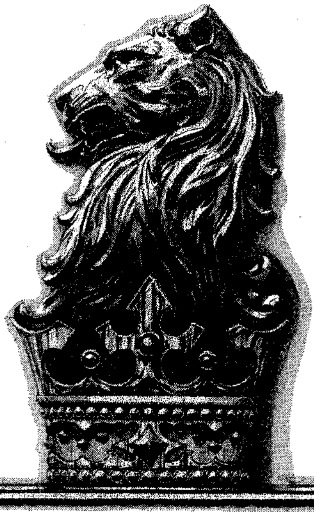
NEW YORK



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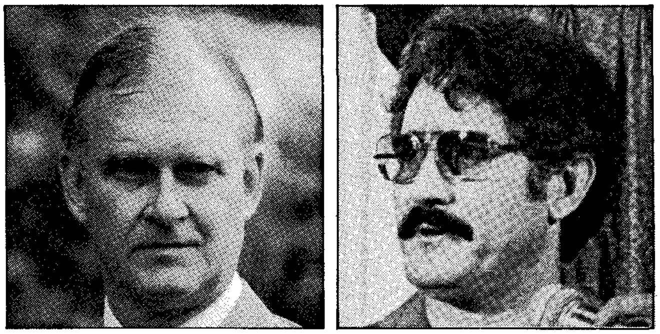
INTELLIGENCER

U.S. Offering Support to Comandante Cero?



Enders, Pastora: *Secret meeting?*

WHY DID A REAGAN-ADMINISTRATION official make a private visit to a swank Dominican Republic resort last month? To offer support secretly to Edén Pastora Gómez, the leader of leftist opposition to Nicaragua's ruling Sandinistas, said a source close to the United States' diplomatic corps.

The source said that Thomas Enders, assistant secretary of state for inter-American affairs, met Pastora and two key international socialist leaders, Spain's Felipe Gonzales and former Venezuelan president Carlos Andrés Pérez, at Club Romana on August 15.

"The meeting was to offer support and money to Comandante Cero," said the source, using the name Pastora adopted when he led the Sandinist insurrection against the Somoza dictatorship.

Pastora has now broken with his old party over the direction of the revolution, and is putting together an exile movement to replace the regime.

That attracted Enders, contended the source, "because he believes Pastora will be more moderate. It's a chance for the United States to try to kill Communism with socialism."

A State Department spokesman would neither confirm nor deny the Club Romana meeting, but said that, since Pastora has "made it clear he's not a lackey of the United States, I see no reason why such a meeting would serve our purposes."

Forsyth Saga A Biafran Bio

FREDERICK FORSYTH THINKS his latest book will be another best-seller, albeit not an international one. It's titled *Emeka,* which is short for Chukwuemeka, and it will be available only in Nigeria.

"It's the result of a lot of conversations with my friend Chukwuemeka Ojukwu," said the writer, who has put together what is effectively an authorized biography of Ojukwu, the leader of breakaway Biafra during Nigeria's 1967–70 civil war.

While Forsyth was turning out such 1970s thrillers as *The Day of the Jackal* and *The Dogs of War,* his buddy was in exile in the Ivory Coast. Last year, Forsyth decided the time was "appropriate" to do a book about him.

Indeed, Ojukwu has now returned to Nigeria amid what his biographer describes as a "tumultuous welcome." Two hundred thousand paperback copies of the book are going on the local market, where, said Forsyth, "they'll sell on [Ojukwu's] name. I expect I'll be able to decorate my new London home out of [the proceeds]."

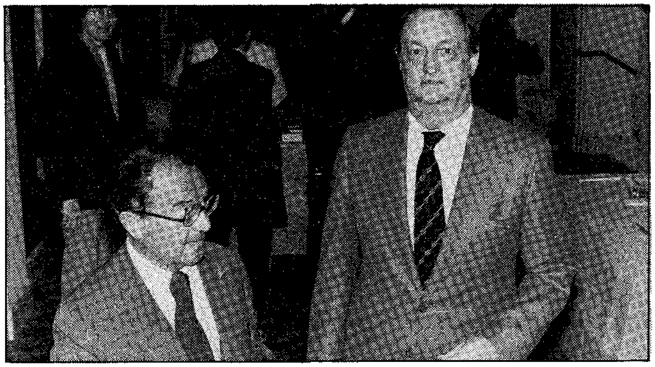
Behind Mazzola's Departure From Lincoln Center

JOHN MAZZOLA'S SURPRISE resignation as president of Lincoln Center was touched off by a dispute over his expenses, sources close to the center's board claimed last week.

Mazzola, who went on vacation after his decision to leave the center was announced, couldn't be reached.

Lincoln Center chairman Martin Segal denied that the official had been fired, but acknowledged that he had questioned "sloppy personal record-keeping on Mr. Mazzola's entertainment and travel expenses."

The dispute did not go to the center's board, though its executive committee was kept informed "with respect to the arrangements attendant on his leaving," said Segal, who contended that "in relation to Lincoln Center's budget, the money involved was trivial."



Segal, Mazzola: *Flap over expenses.*

Segal said that the matter had been "resolved" before Mazzola, a familiar figure on the city's social scene, "decided he wanted to leave."

In his resignation letter, written about a week before it was made public, on August 30, Mazzola said he felt he should quit while "at the peak of my effectiveness."

He will still serve as a consultant for a year to the center, and Segal stressed that Mazzola has "no outstanding debts to Lincoln Center," and praised his work as a manager.

Oil Cleaners to City: No Tanks!

CLAIMING THAT THEY'RE tangled in a costly bureaucratic Catch-22, most of New York's emergency oil-tank-cleaning firms are suing the city—and threatening to move to New Jersey.

"A lot of New Yorkers won't have heat or hot water," warned Robert Simels, lawyer for the Metropolitan Tank Cleaners association.

In papers just filed in Brooklyn Supreme Court, the association asks a judge to cut through such alleged examples of unfathomable red tape as Fire Department inspectors who say tank-cleaning firms need permits to truck oil from malfunctioning furnaces—and who then say the companies don't fall within the definition of businesses qualified to get such licenses.

The result? Simels said his clients are having to shell out thousands of dollars in fines every month. The Fire Department would not comment on the matter.

BY SHARON CHURCHER

Photographs: top left, Penelope Breese/Gamma-Liaison; top right, Paolo Bosio/Gamma-Liaison; bottom, Fred McDarrah.

Vicki Morgan's Last Tycoon

VICKI MORGAN, THE EX-model who was suing Alfred Bloomingdale for $5 million in palimony when he died last month, apparently had another well-known paramour in her life: Bernie Cornfeld.

From his home in France, the founder of the defunct, scandal-ridden I.O.S. mutual-fund colossus told *New York* that Morgan interrupted her alleged twelve-year affair with Bloomingdale to live with him and accompany him to Paris, London, and Rome during six months in 1974.

"She'd had an apartment that Bloomingdale paid for, but then they had an argument," said Cornfeld. "I knew him from when he was with Diners Club, and after Vicki moved in with me, she brought him over a few times to dinner. They were like old friends."

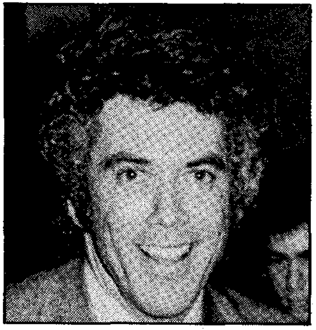
Cornfeld, Morgan: *How close?*

The financier said he doubted Morgan's claim that Bloomingdale, a Reagan-family pal, broke up her two brief marriages. "He didn't try to break up her relationship with me," explained Cornfeld, adding that Morgan did eventually return to Bloomingdale because "he was very nice to her."

Morgan's lawyer, Marvin Mitchelson, said that the model—who is now pursuing her case against Bloomingdale's estate and his widow, Betsy—"knows Bernie Cornfeld," but "she denies that she lived with him. She was just a guest in his place."

Anti-Gun Judge's Pal: A Pistol Packer

JUDGE JEROME BECKER MAY be able to catch criminals with his bare hands, but his campaign manager clearly prefers handguns.



Becker: *Armed support.*

Last month, shortly after the unarmed Becker and his son chased and cornered a robbery suspect on the Lower East Side, the judge's campaign manager, Ronald Stringer, was spotted wearing a .22-caliber pistol on his belt.

"He has a permit for the gun. He rarely wears it, but there are times when he works late hours in difficult areas," said Mortimer Matz, press secretary for the family-court judge, who is campaigning for a position on the Manhattan Surrogate bench.

How does Becker, who turned in his own .38-caliber revolver last year to publicize his war on handguns, feel about his armed sidekick? "It bothers [Becker] that Ron Stringer even carries it legally. The judge is going to try to convince him not to carry his gun," the press secretary said.

The Trouble With Rose Ann Scamardella's Teeth

BEFORE THEY DECIDED TO replace her with Tom Snyder on the late-night news, WABC-TV executives thought seriously about redoing Rose Ann Scamardella's teeth.

"When the station expanded its newscasts about a year ago, the top brass suggested Rose Ann should get her teeth capped and the station would pay for it," said Bob Teague, the WNBC-TV reporter whose controversial book on the medium, *Live and Off-Color: News Biz,* was published in May.

Teague said that he came across this tidbit after the book was written, so he decided to reveal it in a recent interview on WCBS's five o'clock news show. "But they edited it out," said the journalist.

Teague, Scamardella: *Toothy disclosure.*

For taste reasons, WCBS also excised his version of Rose Ann's tart riposte to the WABC honchos: "Why don't you fix my breasts as well. They could do with being higher."

Scamardella, who just returned to the air after a two-week battle with the flu, told *New York* that Teague's account was "absolutely true. I have crooked teeth and I didn't want them touched."

Hospital, Heal Thyself?

THE PENNSYLVANIA HOSPITAL that has offered to treat children wounded during the recent fighting in Beirut has been in voluntary bankruptcy since 1980, the year its medical director was indicted on federal fraud charges.

The Monsour Medical Center, which has been working with a Washington-based human-rights group to arrange the much publicized airlift, was founded by three brothers of the medical director, Dr. William Monsour. The center filed for bankruptcy after the Internal Revenue Service alleged the government was owed more than $900,000 in taxes withheld from hospital staffers. A few weeks later, in March 1980, Dr. Monsour was indicted on seventeen charges, including overbilling Medicare, Medicaid, and Blue Cross.

The doctor subsequently pleaded guilty to one charge and agreed to reimburse Medicare $50,000. With his brothers, he also consented to contribute $250,000 toward what a prosecutor called the hospital's "bad financial condition."

Why the planned airlift? A businessman familiar with the center's bankruptcy proceedings contended the gesture might be linked to sagging bed-occupancy rates. Another critic pointed out that the hospital doesn't have a unit to cope with burns.

However, James Zogby, executive director of the American-Arab Anti-Discrimination Committee, which is coordinating the airlift, said that many of the injured children will eventually be passed on to other hospitals.

Robert Lampl, an attorney for the Monsour Medical Center, said it's now in the black and will be repaying creditors. The airlift is a "humanitarian act" by the Monsours, who are Arab-Americans, he added. "I think it's great, and I'm Jewish."

Photographs: top, Wide World; center right and bottom left, Fred McDarrah.

s middle America etting locked out of igher education?

eople Magazine

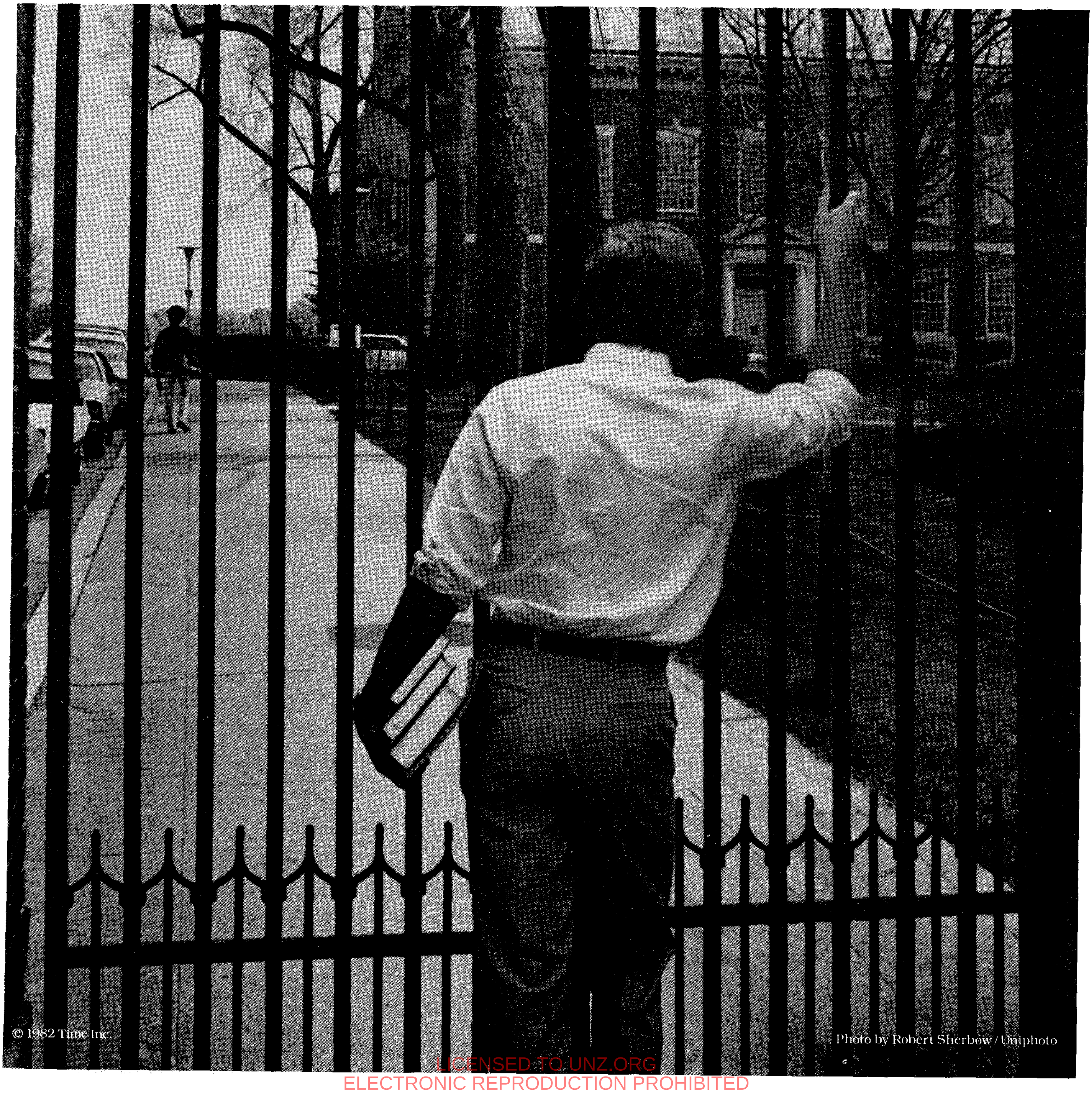
Is it possible that a college education may once again become a luxury reserved for the rich? With tuition fees soaring and federal student aid declining, it almost looks that way.

If there's any light at the end of that tunnel, People thought Virginia Hodgkinson would know: she's executive director of the National Institute of Independent Colleges. She's seriously concerned about the growing exclusivity of higher education in America, and her interview in People is studded with advice, recommendations, and some sources of financial help you may never have heard of. (For instance, by joining an ROTC program, young women may be able to get most of their education paid for.)

Factual, practical problem-solving help is only one of many facets of People. But it's probably a reason People was again named a finalist for the National Magazine Awards—this year both for Reporting and for General Excellence.

People weekly

Journalism as intriguing as the whole human race.



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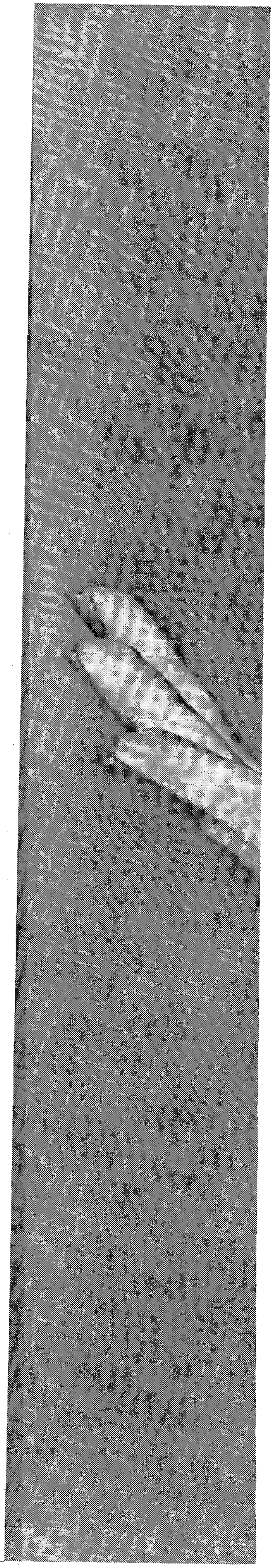

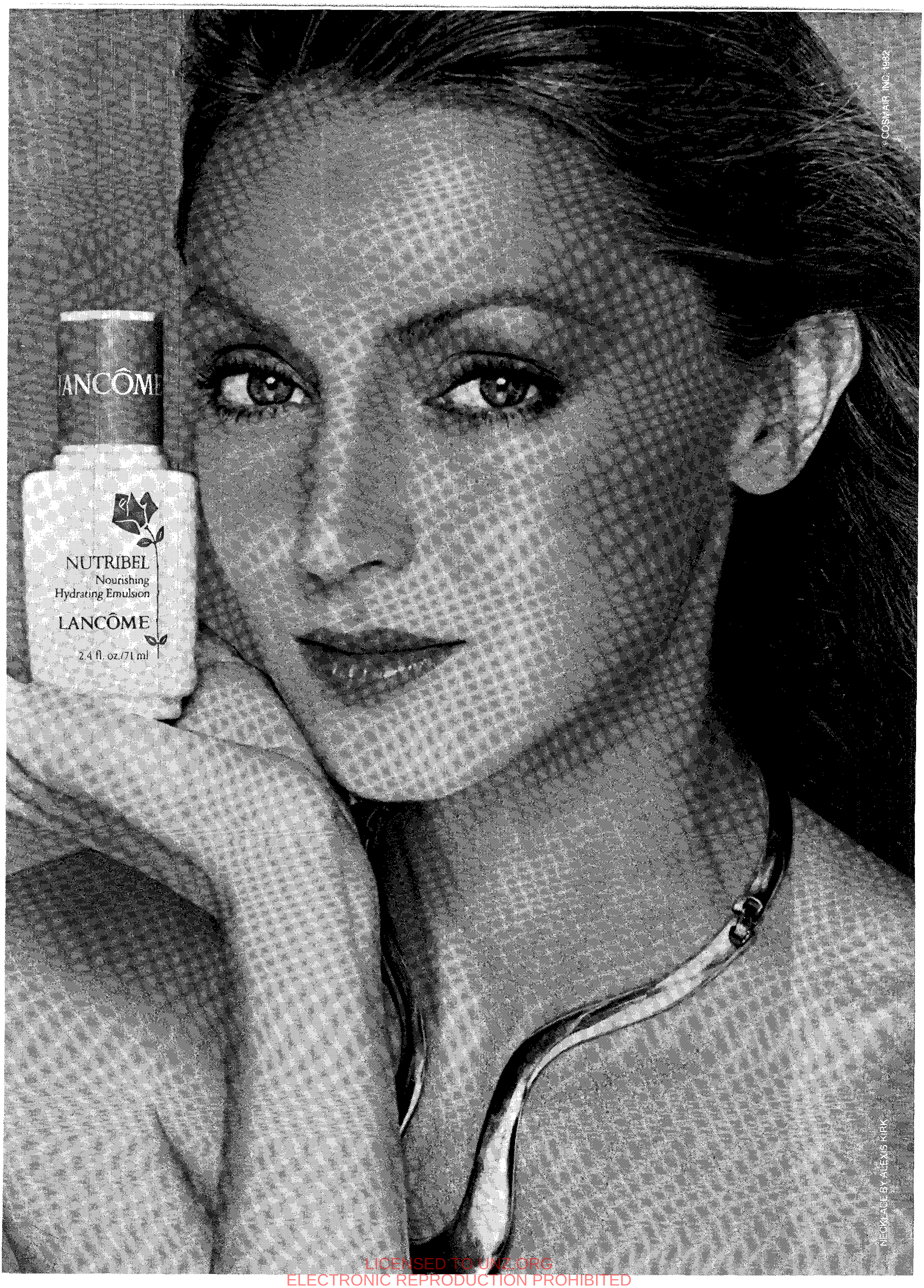
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Private Lives/Jennifer Allen

THE FORTUNE-TELLER

Beatrice of Bondini's

FOUR NIGHTS A WEEK THEY COME, IN sharp-shouldered suits and stretch pants and jeans, to an Italian restaurant on West 9th Street called Bondini's. They come alone or with a friend in tow to take notes, almost all between, say, 25 and 40 years old. They sip white wine in the pleasant, plum-colored bar, subdued, preoccupied, like applicants waiting for a job interview. They are, in fact, waiting for Beatrice Rich, a professional psychic.

Up a flight of stairs, at a candlelit corner table, Beatrice, they say, sees their pasts and presents and futures in a pack of cards, tells them which boss to beware of, whether or not they will get pregnant or a raise or turned down for a loan or left for another woman. She also tells them a good deal of what they already know, in remarkable detail: that they need more desk space at the office, that it is time for a dental checkup, that they have gotten passed by for a promotion, that their husbands are not getting enough exercise or their pets are getting on their nerves. She is, say her customers, articulate, compassionate, tactful, no-nonsense, and cheap at the price—$25 for a 40-minute reading. Going to Beatrice, says one regular, "is like getting motherly advice without the mother."

Most "reputable"—well-recommended, heavily patronized—psychics are a far cry from the mustached old "reader-adviser"s who tell $5 fortunes in incense-filled storefronts. Even so, Beatrice looks pointedly unexotic. Thin and fair-skinned, 43, she wears her taffy-colored hair pulled away from her face with a barrette on either side, dresses in matching blouses and skirts and pumps, and carries a different pocketbook for every outfit. She looks as if she had arrived recently from out of town for a bit of sightseeing. Beatrice refers crisply to the way she makes her living as "a career choice," and to her psychic gift as, simply, "it."

"I take it in my stride," Beatrice says cheerfully. "It's something I can turn on and off. Goodness, I wouldn't want to have it on all the time. I just go along, living my mundane little life. Frankly, if I were someone else listening to me talk, I'd worry about the state of my mental health." She laces her thin fingers in her lap and smiles.

Still, there is an unmistakably wispy, ethereal touch to Beatrice—one client says she looks like someone who has been broken once and not reassembled very sturdily. She takes small, dainty steps, her head held high, as if she were balancing a book on it. Her big blue eyes seem not to blink. Appropriate traits in a woman who feels her clients' headaches and sore toes, sometimes knows the messages on her answering machine before she plays them back, and repeats, verbatim, conversations she has not been present at.

There is little "voodoo," as she calls it, to Beatrice's readings. Unlike many psychics, she never speaks of past lives or future incarnations, spares clients any discussion of astrological signs unless they have an interest in the subject, and doesn't get her inspiration from a tarot deck. All she uses are a regular pack of cards and an object the customer has owned for at least six months (except for something used to hold money, which, she explains, passes through too many hands). She holds the object throughout a reading—she says it helps her pick up on physical problems. Customers say Beatrice has detected recent miscarriages, upcoming injuries, even relatives' impending deaths.

Leader of the pack: *Rich presides over her revelatory cards.*

After a client chooses two or three readings from a list—general, career, romance, health, friends, or family—she concentrates on the subject, shuffles the deck, and cuts it. Beatrice then lays out the cards in a U shape and—after warning that she "sees" only six months into the past and future and may scramble a recent event with an upcoming one, and asking if she should withhold any bad news—stares at the cards and speaks in a quick flow. Beatrice says there are no explicable patterns in the cards; instead, she "apprehends" words and images. Sometimes, she says, it is like flipping pages in a magazine, sometimes like painting a picture. "The language we have does not describe this. It's just inadequate."

Beatrice's clients, however, are happy to describe the results. A cost-control manager at a department store who is a five-year client swears that Beatrice has foretold a career shift, a job promotion, and friends' marriages and broken engagements. Bobbi Van, a video producer Beatrice has been advising for six years, tells of the day she saw her hours after she had accepted a job at the revived *Look* magazine. "Beatrice said, 'Did you sign a contract today?' and told me my bosses wouldn't handle their money well, and that it would all be over in six months. Six months later, to the day, the magazine folded."

Others, like me, value Beatrice less for any prophetic powers than for the way she describes your life in detail—an exercise as seductive as looking at a photograph of yourself. Beatrice makes the fuzzy, elusive existence that pulls me along sound concrete and meaty and real: I am indeed preoccupied, need to stack the papers on my desk more neatly, and I live with a boyfriend who works in spurts and has bouts of withdrawal, an achy lower back, and a careless diet.

Beatrice also offers friendly boosterism and self-improvement tips. "She's

Photograph by James Hamilton.

sensitive and real," says Jane Hurley, president of a personnel agency and a monthly customer for six years. "She'll tell me, 'You're putting that off' or 'You've got to do that,' and she'll push me until I do."

"I was completely bowled over," says a coolly beautiful 30-year-old of her first visit. "She knew as much about me as the shrink I'd been going to for four years." Beatrice faithfully sketched the woman's present life and declared she was wallowing in disorder. "Why don't you clean up your apartment?" she said. "I don't know how you can live in there."

"Some people say to me, 'You're better than a shrink, ha-ha,' " says Beatrice. "Goodness, I hope I'm not. I'm not trying to tell people how to live their lives. Some things are beyond our control, but people should be responsible for themselves. I just try to show them that things can change through their own actions. It's very important to concentrate on creating a positive environment. I should do it more myself—I'd probably have a wonderful life."

Tact, of course, is crucial, especially with touchy subjects. "She makes an effort to word what she says with care," says Van. "I went to her one day before I knew that my father was sick, and she touched my arm and said, 'Is your father all right? I think you should call home tonight.' "

"Sometimes I get a little flamboyant," says Beatrice, "and I think, 'Hmm, that landed a little heavily.' So I'll pull back. A client's boyfriend may be very strange, but I'll try to find six other words to say that, to put it more delicately." "To put it more delicately" is one of Beatrice's pet expressions. "To put it delicately," she recently told a client tangled in a messy relationship, "things are on a bit of a decline here."

Beatrice grew up in Detroit and Miami with her divorced mother, a hairdresser, and her brother and sister. She had the occasional uncommon experience, she says—a plate of peas once maneuvered itself around the dinner table, for example—but didn't give any of them much thought until she was in her twenties, enrolled in the master-of-fine-arts program at Hunter College. She had a reading done, as a lark, that impressed her and started her studying the subject.

On a visit home to Miami, Beatrice and a friend visited a how-to E.S.P. seminar. One of the instructors plucked her out of a crowd as having a potential gift, and told her to stand and describe what she could about anybody in the room. "I felt like a fool," she says, then tells how, staring at one man, she "saw" spoons, plates, and small silver objects circling around his head. The man was in the export business, and traded in the very things she had seen. She began to learn her craft from various Miami psychics. "They have a very active community down there, which makes sense. There's really not much else to do."

After a few years spent teaching art to high-school and college students, Beatrice returned to New York and, strapped for money, began doing readings for tips at La Cabaña. "I had a very hard time accepting money," she says. "I thought whatever skill I had might go away, disappear through misuse." But it didn't, and over the years Beatrice's clientele mushroomed until she was seeing as many as twelve or thirteen people a night.

John Newhouse, the restaurant's maître d', who later became her boyfriend, steered customers to Beatrice. "She'd collapse against me at the end of every night," he says. "I'd pour her into a cab and put her to bed." Two years ago they both quit, and Beatrice, who says she tires more easily now, sees only a few people a night. John books her appointments, at 988-4750.

In her sunny Village apartment, near Bondini's, Beatrice draws and watercolors. The work hanging on the yellow walls is light, romantic, some of it melancholic. "Everyone in my paintings has sad eyes," says Beatrice. She has had one show ("not too successful") and recently published *ABC's in English and French,* a primer that she wrote and illustrated. One of the pictures shows Beatrice eating in a restaurant, attended by a hefty, bald maître d' who is a dead ringer for John. She painted it a year before they met.

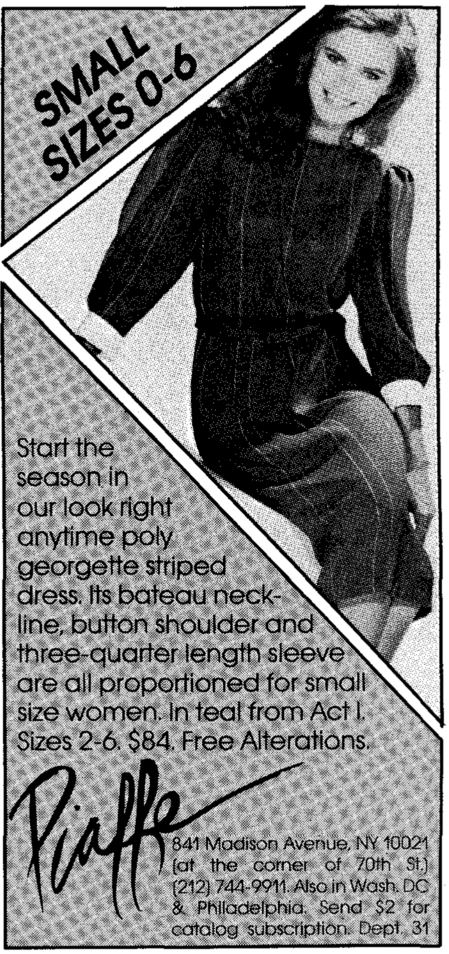
John is Beatrice's biggest fan. "Tell about the lung," he says, and Beatrice talks about a reading she did for a woman in which she was suddenly unable to breathe. She told the woman that her husband had a grave problem with his lungs; a week later, a spot was discovered on one of them. Then John tells about Beatrice's holding an Indian arrowhead in her hand one day and describing to John's archaeologist brother the tribe's location and tools and hunting habits.

Beatrice declines, nicely, to discuss what John calls various "hair-raising" psychic episodes. "This area," she says carefully, "is not always credible. If I can make some contribution in my lifetime, it would be to give it credibility. I hope I do that on a daily basis by showing people that there is more to their lives than what they perceive with their five senses. I'd like to give a little bit of dignity to the topic.

"I've never been frightened by what I do," says Beatrice matter-of-factly. "I'm used to it."

"Superman got used to himself after a while, too," says John.

"Oh, John," Beatrice says. ■



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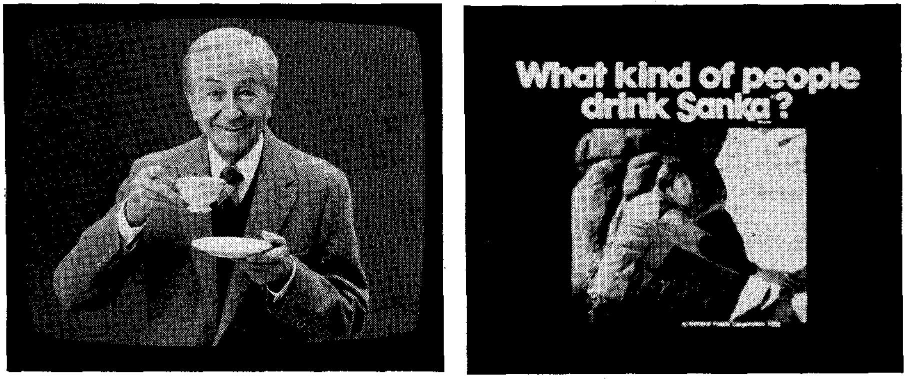
COFFEE NERVES


What kind of people drink Sanka?

Switch: *Robert Young (heh, heh) gives way to a life-style pitch.*

The New Sell

TV VIEWERS DON'T HAVE ROBERT YOUNG to snicker at anymore. Young, who traded on his Dr. Marcus Welby fame to promote Sanka for six years, entered advertising heaven late this summer. General Foods says this move had nothing to do with Young's hospitalization for nervous depression two years ago while he was touting the calming effects of decaffeinated coffee. Rather, it says, it's because authority figures have become passé in promoting coffee.

The brew that was once America's hottest beverage has cooled some in the past decades, and the dismissal of Young is only one salvo in the battle by marketers to perk up sales. Coffee is still a gigantic—$4.8-billion—business. More than 100 million Americans drink it each day, consuming two-thirds of the world's supply.

But each year less coffee is drunk than the year before. Twenty years ago, 74.7 percent of the population drank coffee. Last year, just 56.4 percent of Americans were coffee regulars. And they were downing 18 percent fewer cups each per day—3.41, down from 4.17, to be exact.

For the first time in years, coffee consumption is up a sip in 1982, but it looks as if the market will continue to turn increasingly bitter with age. For one thing, the American palate, which once loved warm drinks, now prefers cold ones, as indicated by huge increases in beer and soda sales. For another, the population is shifting away from the Snow Belt, where coffee is big, to the Sun Belt, where it isn't. But, most important, today's instant-gratification generation is not being brought up on coffee. Historically, young people have been slow to take to coffee's bitter, somewhat astringent taste. Containing over 500 identified volatile compounds, according to International Flavors & Fragrances, coffee is the world's most complex naturally occurring flavor. In 1962, four out of five teenagers had become coffee regulars by the time they were twenty; today, just over two out of five twenty-year-olds are regular coffee drinkers.

Not all of the coffee market is in the dregs, however. Whole-bean, or gourmet, coffees are a small but quickly growing segment, and decaffeinated coffee, which was virtually unheard of in the fifties, now accounts for over 17 percent of the market. "There's been a clear shift to decaffeinated," says Smith Barney Harris Upham & Company analyst Jack Salzman. "The boom has even shown up in teas. I've noticed decaffeinated Bigelow and Celestial Seasonings on the shelves within the last six months."

Decaffeinated wasn't invented until this century. A German entrepreneur believed his father, a coffee merchant, had died prematurely from caffeine overconsumption, and invented a decaffeination process. He named the product Sanka after the French *sans caféine*.

Legend has it that coffee originally was not drunk at all but eaten as a berry mixture by African tribes. It was first brewed, by the Arabs, in 1000 A.D., and first roasted some 200 years later. By the sixteenth century, the Arabs were grinding or pulverizing the roasted beans. Venetian merchants soon discovered the brew. Within a few years a boat had unloaded a cargo of coffee in Venice, and the first coffeehouses opened in Europe in the seventeenth century. Coffee was first advertised by handbill in London in 1652 as a brew that "quickens the spirit and makes the heart lightsome." In 1683, William Penn paid just shy of 19 shillings (equal to $4.65 today) for a pound of the beans.

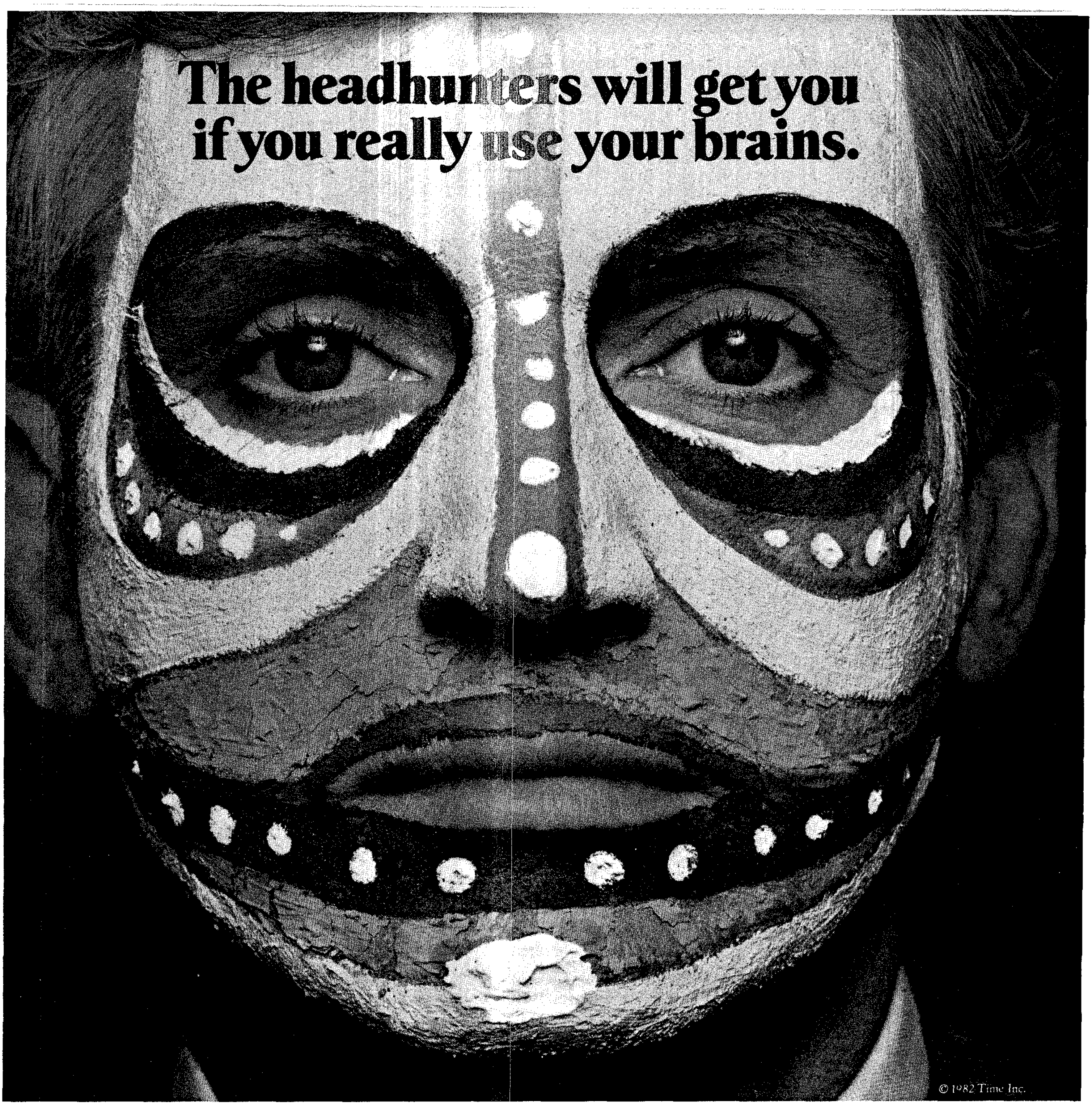
If that period of history was coffee's heyday, 1975–76 was its nadir. An earthquake devastated Guatemala's coffee crop, floods drenched Colombia's plantations, frost iced Brazil's trees, and civil war disrupted the Angolan harvest. The result was a green-bean shortage and a 450 percent price increase. Consumers balked. They staged scattered "coffeecotts," and tried to break their habit. Some stores joined the protest. New York's Daitch Shopwell ran ads decrying the prices as "ridiculous" and offered 20-cents-off coupons toward the purchase of coffee substitutes, tea, cocoa, and hot chocolate.

Price increases, of course, weren't the only reason behind the decline in coffee sales. In addition, high-yield brands, which squeeze more cups from a pound, brewed bitter coffee that assaulted people's taste buds. Then, too, simplistic, disparaging advertising insulted the sensibilities of many consumers. Commercials used to imply that making a good cup of coffee was a difficult and chancy business that required sage advice from Cora or Mrs. Olson. But, oh, the rewards were great. A good cup was *the* way to hubby's heart, but the penalty for a bad cup was his scowling disapproval.

But the most obvious reason for coffee's fall from popularity is the consumer's newly awakened concern over health. Last year, yet another study linked coffee to yet another disease, this one pancreatic cancer. Scientists subsequently suggested the study's methodology was flawed, but other health issues remain. Soft-drink-makers realized that, and recently launched an anti-caffeine crusade with their caffeine-free sodas.

One might think this recent caffeine tempest would give coffee-makers more jitters than a potful of their brew. Think again. Although no one is actually suggesting that the coffee industry is behind the caffeine ruckus, it's not hurting any from it. The reason is that regular ground roast coffee, that rich, aromatic stuff, offers the lowest profit margin in the coffee business, according to analyst Salzman. To fatten their bottom lines, marketers have been pushing the decaffeinated and adulterated blends, like Mellow Roast, which has cereal grain added, Nestlé's Sunrise, loaded with chicory, and Maxwell House Master Blend. "Without a doubt, the decafs and make-believe coffees mean more bucks to them," says Salzman.

Coffee manufacturers could use the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money. In recent years the business has been notoriously low- or no-profit. The massive marketing war waged by the majors—Procter & Gamble, now with a 21 percent share, and General Foods, with 42 percent of the market—has been enormously expensive. Procter opened fire when it decided to make Folger's, a heretofore regional brand, into a national one, in the early seventies. (After 35 years as the number-one brand, Maxwell House ended up being displaced by Folger's.) General Foods retaliated. Together, the two companies helped push the advertising expenditures on coffee from $88 million in 1977 to $167 million two years later. Add to this expense cents-off coupons, retailer discounts, and promotion budgets, and it comes to approximately $700 million spent last year. One result of all this was that one-pound cans of coffee sold for as little as $1.99, because manufacturers wanted to expand their shelf space at the expense of rivals. They gave retailers huge discounts—up to 50 cents off per can—and retailers passed along the savings, running coffee specials.

This year, the war quieted. Procter is entrenched nationally with a good market share for Folger's, and General Foods finds its position holding steady. The losers of the war turned out to be the myriad regional coffee roasters like Pittsburgh's Breakfast Cheer Coffee Company and Syracuse's Paul de Lima Coffee Company. Just ten years ago, there were 100 coffee roasters in the business; today, there are fewer than 40, and 35 of them have less than 1 percent each of the market.

It's not surprising, then, that General Foods called a truce with its coffee rivals and turned its attention to more threatening foes—soft drinks, which surpassed coffee as America's favorite drink a few years ago, and beer, which is gaining fast. To reverse this trend, General Foods has begun pushing the "coffee experience," according to Young & Rubicam management supervisor Anne Zopfi.

The groundwork for this campaign was actually set five and a half years ago when General Foods celebrated coffee in a four-page spread in *Progressive Grocer* magazine. Coffee is a great American tradition, "like baseball and apple pie," the ad said. It's not just a thirst quencher but a "unique pleasure" for stimulation and relaxation. "Remember how proud you felt when you were finally 'grown-up' enough to drink coffee? You had discovered a friend." Coffee, the ad went on, is "a reward. An in-between-meal low calorie drink. An important social 'bridge' to people."

Over two years ago, General Foods retired Cora from its television advertising. Now sentimental, lifelike vignettes, accompanied by a Ray Charles ballad for Maxwell House, show coffee as integral to the wonderful times in life. And new spots for Sanka, debuting September 13—with real loggers, mountain-climbing instructors, and underwater welders enjoying the brew—also reflect the new advertising look.

General Foods is not alone in its de-emphasis of coffee preparation in favor of a more emotional sell. In April, when Nestlé reformulated Taster's Choice, it dropped its ten-year-old "looks like, smells like, tastes like ground roast coffee" spots and adopted a "times like these are made for Taster's Choice" campaign. "People associate coffee with the best moments," says Nestlé vice-president William I. Savel. "They hear product claims from soap powders, analgesics—everywhere. They're more interested in emotional values. We found this out when we asked people to recall the best cup of coffee they had ever drunk. They remembered in terms of occasions—'that night we came home from a party.' We listened to their signals, saw that soft-drink and beer marketers do an emotional pitch quite successfully, and we didn't fail to notice that this kind of thing is being done in Europe and Japan, where coffee consumption is definitely increasing."

Even Procter & Gamble, which is still going head to head with other coffees, not other beverage categories, has changed its tack. "When High Point went national, in 1980, we told people, 'Decaffeinate the ones you love.' The ads showed the benefits of decaffeinated coffee," says representative Don Tassone. "Now we're using Lauren Bacall, the Woman of the Year and a very appealing person to mature adults—who, after all, are our target audience—to tell a flavor, taste, and, yes, life-style story. We're sticking with Mrs. Olson on Folger's, but the woman with her is playing other roles besides making coffee—in one spot she's a stage manager, in another a Little League coach. And we're starting to show men in domestic roles. In one spot, the husband actually makes the coffee. The company regards this as a marked change."

But more than ever, coffee-makers are working together to promote the category. The National Coffee Association is readying a $15-million generic campaign to push the beverage. Association president George Boecklin won't discuss it, but coffee expert John C. Maxwell, of Lehman Bros. Kuhn Loeb, says it aims "to get more people to drink coffee from mugs, as they hold more coffee than regular cups."

What the industry really needs, it seems, is a modern-day version of the Boston Tea Party. In 1773, when patriots dumped 342 tea chests into Boston Harbor, the colonists became coffee converts virtually overnight. ■

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The Bottom Line/Jack Egan

A NEW WAY TO READ THE MARKET

Following the Money

"STOCK PRICES SHOULD GO UP ON BUYING and down on selling," says Laszlo Birinyi Jr., a top market analyst with Salomon Brothers. "If they don't, you know that something is wrong."

That perception is behind a powerful new research tool that Birinyi has developed and that Salomon sells as a proprietary product to many big-time money managers. It is supposed to help them outsmart the market. "So far it's been tremendously successful," says the Salomon Brothers vice-president, who introduced the method six months ago, after working for over two years to develop it.

The system measures whether money is moving into or out of a stock, and how much. This is done daily for every stock listed on the New York Stock Exchange. A computer charts these net flows as a money line that is correlated with the daily price changes in a particular stock.

This money line may be a more accurate measurement of stock trends than the actual price, particularly now that institutional investors like bank trust departments, pension funds, insurance companies, and mutual funds are dominating trading volume. It is estimated that these institutions account for over 75 percent of the shares that change hands each day on the Big Board.

For example, on any day, a stock may rise in price on relatively small trades. But, meanwhile, the institutional investors could be selling large numbers of shares on dips or when no price change occurs. In this case, more money is actually flowing out of a stock than is moving in, even though the shares are climbing in price. According to Birinyi, this divergence between net price and money flow should tell an investor that the stock is considered weak by the institutions—who are selling into the price rise. The opposite is the case when a company's shares are declining but more money is flowing in than out.

When the money line and the price of a stock are moving up or down together, the investor knows that the direction of a share's price is in line with the big-money commitments.

"In a market that is more and more dominated by the behemoths, tracing these institutional giants is not only important but vital," says the Salomon Brothers analyst. It's not that these institutions always know what they are doing or are always right. "It's like the 500-pound gorilla—he may be wrong, but he sits down where he wants to."

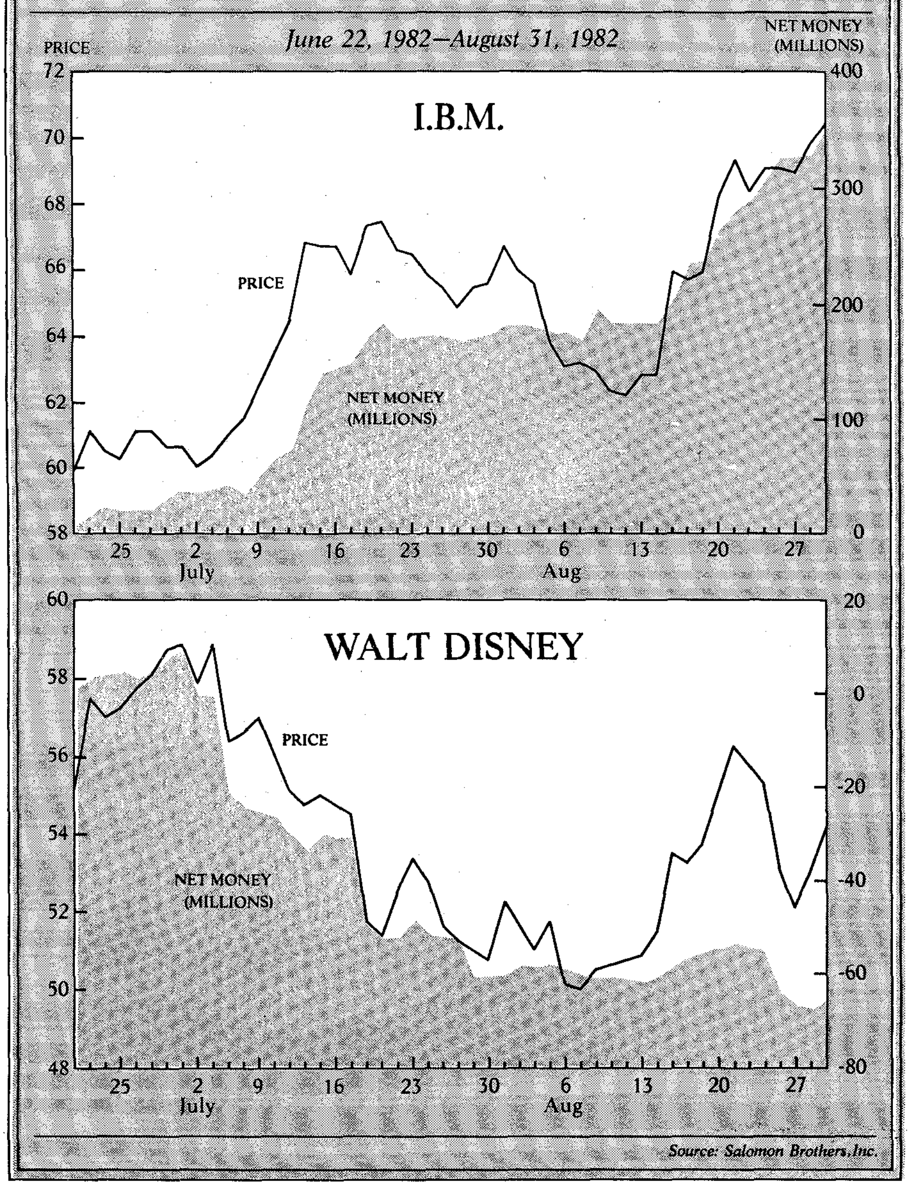
To get a better idea of what Birinyi is doing, take a look at the two accompanying charts, which track changes in I.B.M. and Walt Disney stock prices and money flows from June 22 to August 31.

Although I.B.M. shares took a dip in price in early August, the net money in the stock held steady and actually increased a bit. This divergence should have told a potential investor that the big boys were holding on to their shares and actually increasing their positions. These cumulative decisions presaged a rise in the stock, which occurred beginning August 12. In the following two weeks, I.B.M. went up by nearly 13 percent, closing at over $70 a share. As the shares rose, so did the net inflow of funds, indicating that a solid advance was under way.

Walt Disney's chart tells a different story. The stock gained in price from August 9 to August 23. The money line, however, showed only a small blip up, signaling that the gain was vulnerable to a setback, which subsequently developed. The latest increase in Disney shares occurred while money was actually coming out of the stock. The smart money was using the price bounce back

A Tale of Two Stocks

June 22, 1982–August 31, 1982



Source: Salomon Brothers, Inc.

as an opportunity to unload shares. The chart indicates that another drop in Disney seems likely.

Birinyi is quick to admit, however, that his system doesn't always work. For instance, the stock of Warner Communications has taken a big tumble recently, even though the net inflow of money into it has been very strong.

Birinyi's system is really an elaboration of "reading the tape," a time-honored practice favored by many shrewd investors. But the tape reader has to sit all day monitoring trades in a particular stock to see whether they take place on upticks or downticks. The Salomon system is more complete; it calculates net money flows for each N.Y.S.E. stock.

The tool is useful not only in following individual stocks but in identifying which stock groups are favored by institutional investors, and which ones are laggards. Institutional enthusiasm for utility stocks was spotted early in 1981, and the rally in these stocks has now lasted for nearly two years.

What have the institutions been doing during the recent market advance? Birinyi says that institutional buying has been aggressive, but concentrated in only a handful of stocks. On August 31, for example, a hefty $360 million was pumped into N.Y.S.E. stocks. But half of that net increase took place in only eighteen stocks. The largest additions were to I.B.M., General Electric, and Eastman Kodak. Other stocks that also have had strong institutional support in recent weeks include Ford, Westinghouse, and Sears Roebuck.

According to Birinyi, stocks that have moved up without any significant inflow include U.S. Steel, Caterpillar, Ingersoll-Rand, and Alcoa. Without institutional backing, these stocks will probably lose some of their gains; a few have already begun to drop back.

What this concentrated buying pattern says to Birinyi is that the institutions are being very careful in making commitments, limiting most of their purchases to a few favorites. They have yet to participate in the market's extremely broad advance. Their reluctance could turn out to be the undoing of the recent 100-point run-up in share prices. On the other hand, it could mean the market may go up even farther if the institutions ever decide to jump in with both feet. Birinyi inclines to the first position, terming the explosion in stock prices "a knee-jerk rally."

One measure of the system's success, Birinyi notes, is the number of traders at the firm who are using the information for their own transactions. This tool has also found favor with many institutional money managers. Some have even asked Salomon Brothers not to disseminate it to their competitors, a request that has naturally been declined. ▬

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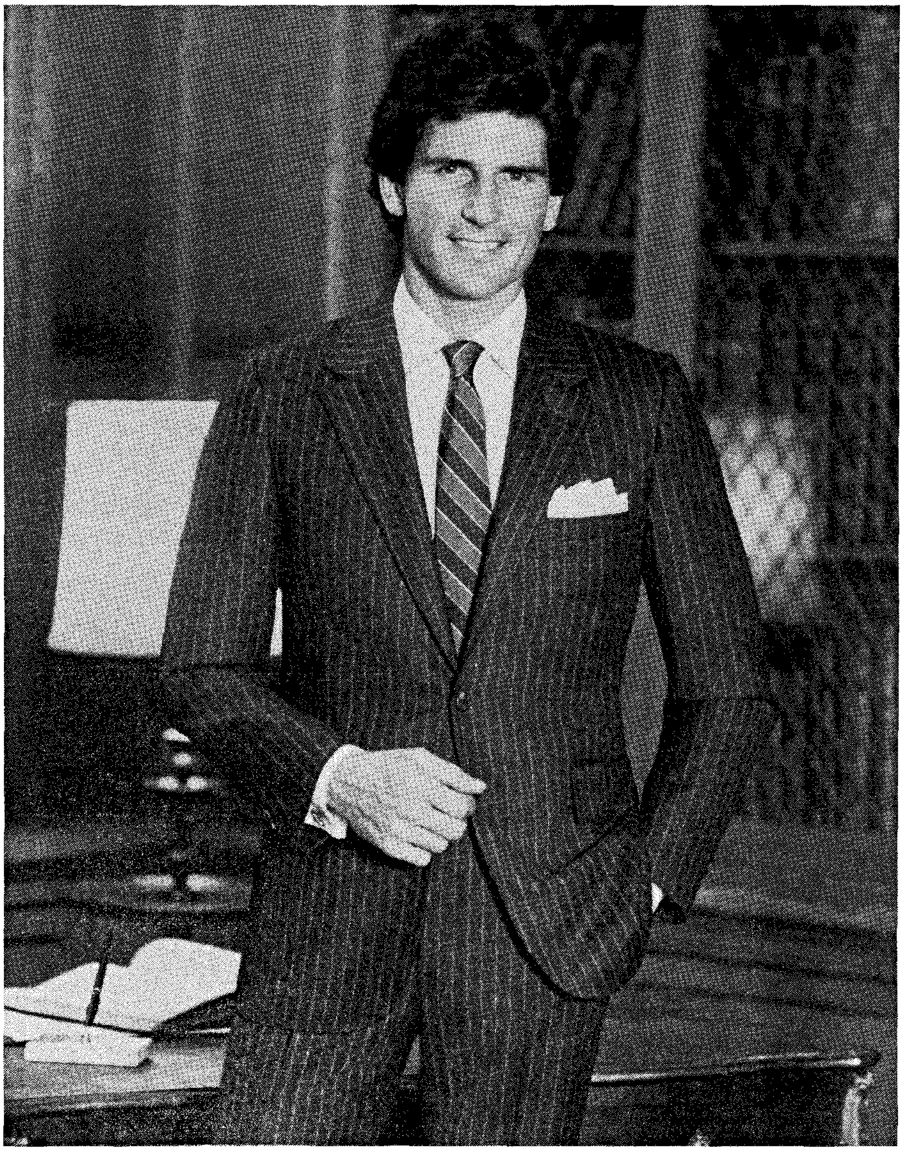

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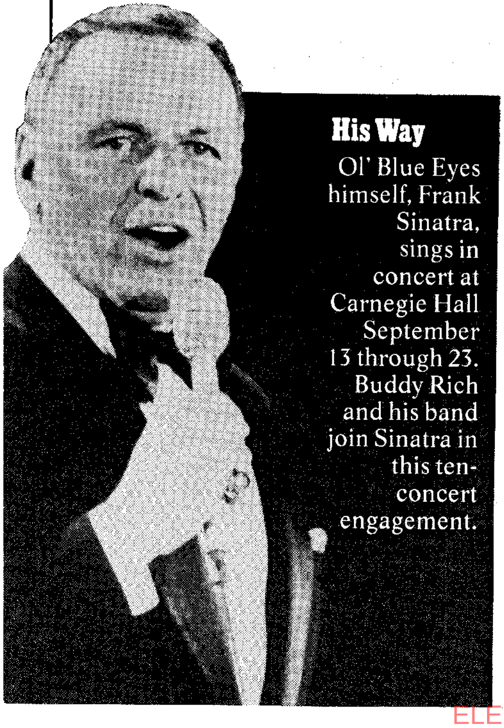
IN AND AROUND TOWN

By Ruth Gilbert

September 6 through 15

S	M	T	W	T	F	S
	6	7	8	9	10	11
12	13	14	15			

A mixed bag. September 11 is "Brazil Night in New York": João Carlos Martins and Arthur Lima play in concert at Avery Fisher Hall at eight; eight Brazilian musicians play improvisational Brazilian serenades at Alice Tully Hall at eleven. The One World Festival takes place September 11 and 12 at St. Vartan Cathedral and Park, 35th Street and Second Avenue. Dancer-singer Andre De Shields is "Black by Popular Demand" at the Bottom Line on September 10.



His Way

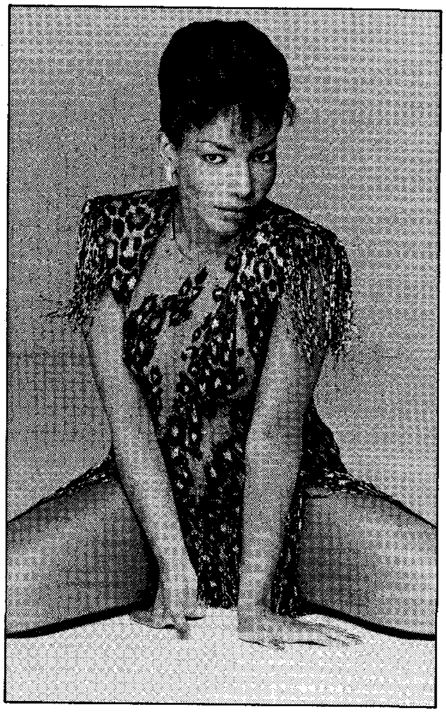
Ol' Blue Eyes himself, Frank Sinatra, sings in concert at Carnegie Hall September 13 through 23. Buddy Rich and his band join Sinatra in this ten-concert engagement.

Song of Norway

From far left, Betsy Joslyn, Penny Orloff, and George Hearn appear in *A Doll's Life,* Hal Prince's new musical, which tells what happens to Nora after she marches out on her husband in the Henrik Ibsen drama. Previews start at the Mark Hellinger Theater September 8, and it opens on September 23.

R&B Time

Stephanie Mills, of *The Wiz,* headlines the Budweiser Superfest at Madison Square Garden September 11. The cast features some of the country's most popular rhythm-and-blues stars, including Aretha Franklin, Ashford & Simpson, and special guest Smokey Robinson.



Rub-a-Dub-Dub

Angela Lansbury (right) stars as the pie-maker with George Hearn, who plays the "demon barber of Fleet Street," in a free, one-time-only, September 12 stereo simulcast of *Sweeney Todd,* the winner of eight 1980 Tony awards. All cable subscribers in Manhattan via Group W Cable Manhattan, Manhattan Cable, and the Entertainment Channel may enjoy this musical by Hugh Wheeler and Stephen Sondheim.

A Little Night Music

That's Entertainment, a musical revue featuring songs from the 1920s up to the disco age, plays nightly at Ristorante S.P.Q.R., in Little Italy. Lisa Martinelli (above) recently made her nightlife debut in the cast.

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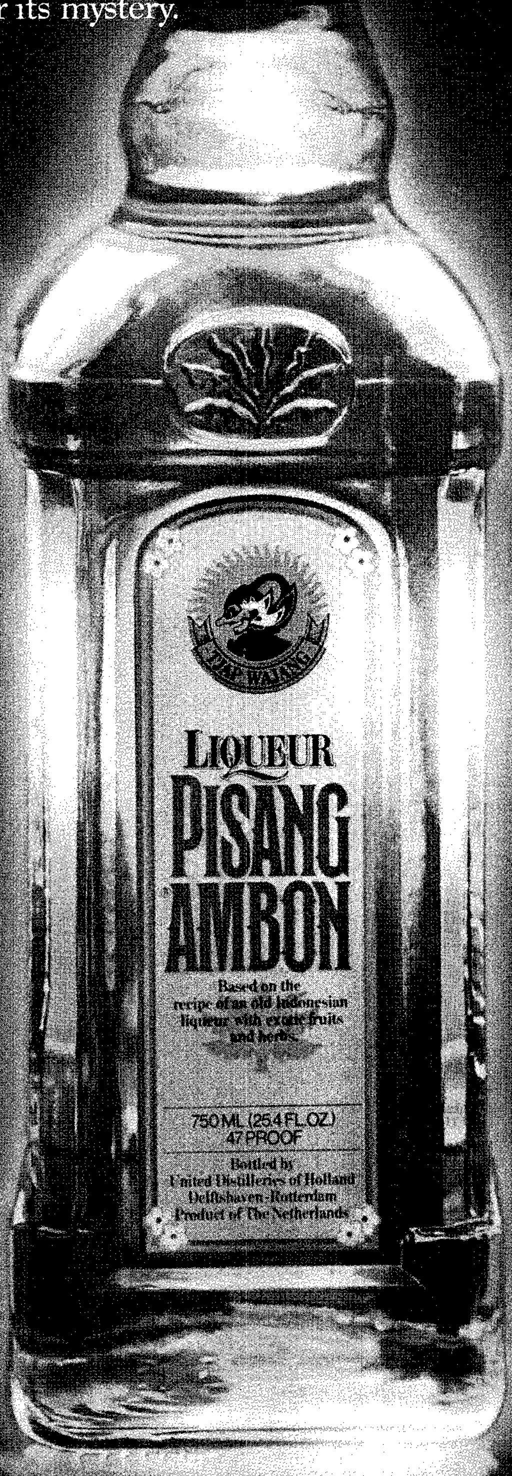
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New York

The Last Liberals

By Nicholas Pileggi

Public anger at crime is putting the Legal Aid Society under siege.

JEFF CRABTREE STARED FIERCELY AT THE JUDGE. "THIS case should be dismissed for lack of interest," said the 27-year-old defense lawyer, a trace of contempt in his voice. His three clients—charged with assault, resisting arrest, and disorderly conduct—stood beside him, listening intently.

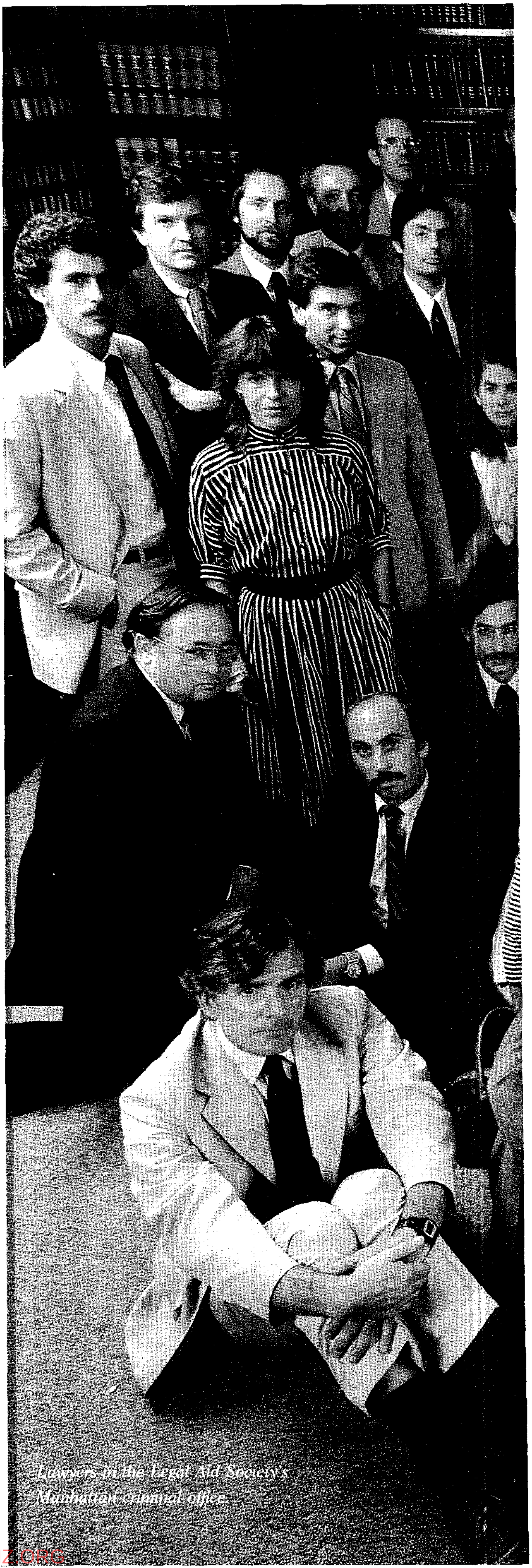
Lack of interest might not adequately characterize the attitude of the motorists who'd been accosted by the three at 119th Street and Park Avenue earlier that day. Those unfortunate citizens had been threatened with baseball bats, had watched their car antennas get snapped off, and had been squirted with beer. Now, however, none of the victims was in court to complain.

Crabtree pointed out that his clients had only short criminal records, and urged the judge to release them for a later court appearance. The assistant district attorney wanted them held on $1,000 bail. The judge agreed with Crabtree, and the three accused men walked out of court surrounded by happy families and friends. The young defense lawyer strode back to the long oak table he shared with two of his colleagues and victoriously spiked the case file into the out box.

One of those colleagues, David Liebman, was less demonstrative, but equally pleased, when two of *his* clients were released that day last month after arraignment in Manhattan Criminal Court. They'd been arrested at the corner of 116th Street and Lenox Avenue with two loaded guns in their van, a .357 Magnum and a .38-caliber revolver. Liebman, 34, told the judge his clients were employed—one was a counselor for the state's Division for Youth—and neither had a criminal record. "Besides," Liebman later explained, "gun cases like this are very hard for the D.A. to prove, and judges take that into consideration."

The two defendants, delighted at being released after a day

Photographed by Co Rentmeester



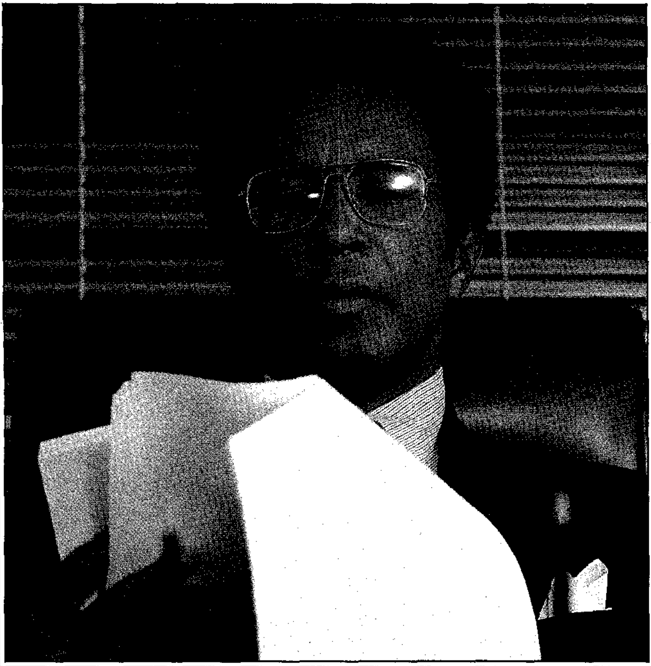
Lawyers in the Legal Aid Society's Manhattan criminal office.

and a half in jail, pumped the hand of their lawyer—with whom they had conferred for less than five minutes and who had cost them absolutely nothing.

Christopher South was also working arraignments—the court where suspects first appear after their arrest—that day. He wasn't able to arrange the release of his three armed-robbery defendants. But he did lay the groundwork for having the charges against the youngest of them moved to the more lenient family court. South, 28, noticed in the court papers that the fourteen-year-old defendant had been arrested on his birthday. The lawyer quickly calculated that if the hour of the youth's arrest preceded the hour of his birth, he would have been thirteen when charged with the crime—and therefore entitled to be tried in family court.

"It's worth trying," South confided to Crabtree and Liebman. Between representing about a dozen routine purse-snatching, prostitution, and pot-selling cases, he managed to call the boy's mother from a courtroom telephone.

> 'As soon as people became afraid of crime, they began to lose their balance and forget that defendants have rights, too.'
>
> *Archibald R. Murray, executive director.*



Unfortunately, the mother did not remember the hour of her son's birth, and the matter had to be put over for a later date. The youth was ordered held on $1,500 bail.

"It's a legitimate question," South insisted later. "I'll subpoena the hospital records on the hour of his birth. The People have to prove the kid is fourteen. The difference between facing robbery charges in supreme court and family court can be the difference between jail and the street."

The question whether a young boy should be running around the city at 4 A.M. sticking up people with a sawed-off rifle was not one South cared to entertain.

"That's just the police charge," he said. "It's up to the state to make that charge stick, and it's up to us to protect the accused, not judge them."

THESE DAYS, PEOPLE LIKE JEFF CRABTREE, DAVID Liebman, and Christopher South are supposed to be extinct. In an era of ubiquitous crime, stiffer sentences, and growing concern for the victim, people who talk about "protecting the accused" are apt to be regarded as misfits or outsiders—blissful naïfs, cut off from civilization since the late sixties. But Crabtree, Liebman, South, et al. don't consider themselves out of touch. They're just members of the Legal Aid Society, the largest criminal-defense law firm in the world—and an outpost for the last liberals in New York.

Operating last year with $29.6 million of government funds, the society's 460 defense attorneys represented 159,614 criminal defendants—70 percent of all the people charged with crimes in the city's criminal courts.

These defense lawyers are good at what they do. In recent years, they've managed to win acquittals in almost half the cases they've taken to trial—a record that compares well with other public-defender averages around the country. Though many of the most outrageous police tactics were outlawed by the courts ten or twenty years ago, the Legal Aid lawyers continue to chip away successfully at unfair procedures. And with budget cutbacks forcing the police to limit their legwork, the Legal Aid lawyers and their investigators keep finding new ways to puncture the state's cases.

The society's lawyers have been successful in other ways too. They've managed to fight the criminal-justice system and still become a necessary part of it. Since defendants in all criminal cases are now entitled to a lawyer, the Legal Aid Society has bloomed with the spread of crime. Its willingness to plea-bargain keeps the court machinery lumbering forward and saves the overcrowded trial calendars for the most serious cases. Last year, for example, Legal Aid lawyers tried only 1,023 of the 148,340 misdemeanor and petty-crime cases they handled, and 663 of the 11,274 felony cases.

Governing this bastion of liberal orthodoxy is a 47-member board of directors that's a Who's Who of prominent lawyers, businessmen, and educators. The members include Helen Buttenwieser, the chairwoman, who's been active in the society for over 45 years; Arthur Liman, a partner in Paul, Weiss, Rifkin, Wharton & Garrison and head of Governor Carey's Executive Advisory Commission on the Administration of Justice; Robert McKay, a former dean of the New York University Law School and also a member of Carey's Advisory Commission; Robert P. Patterson Jr., a partner in Patterson, Belknap, Webb & Tyler and a past president of the state bar association; Whitney North Seymour Sr., a partner in Simpson, Thatcher & Bartlett and former head of the American Bar Association; and Lawrence A. Tisch, chairman of the $4.5-billion Loews Corporation.

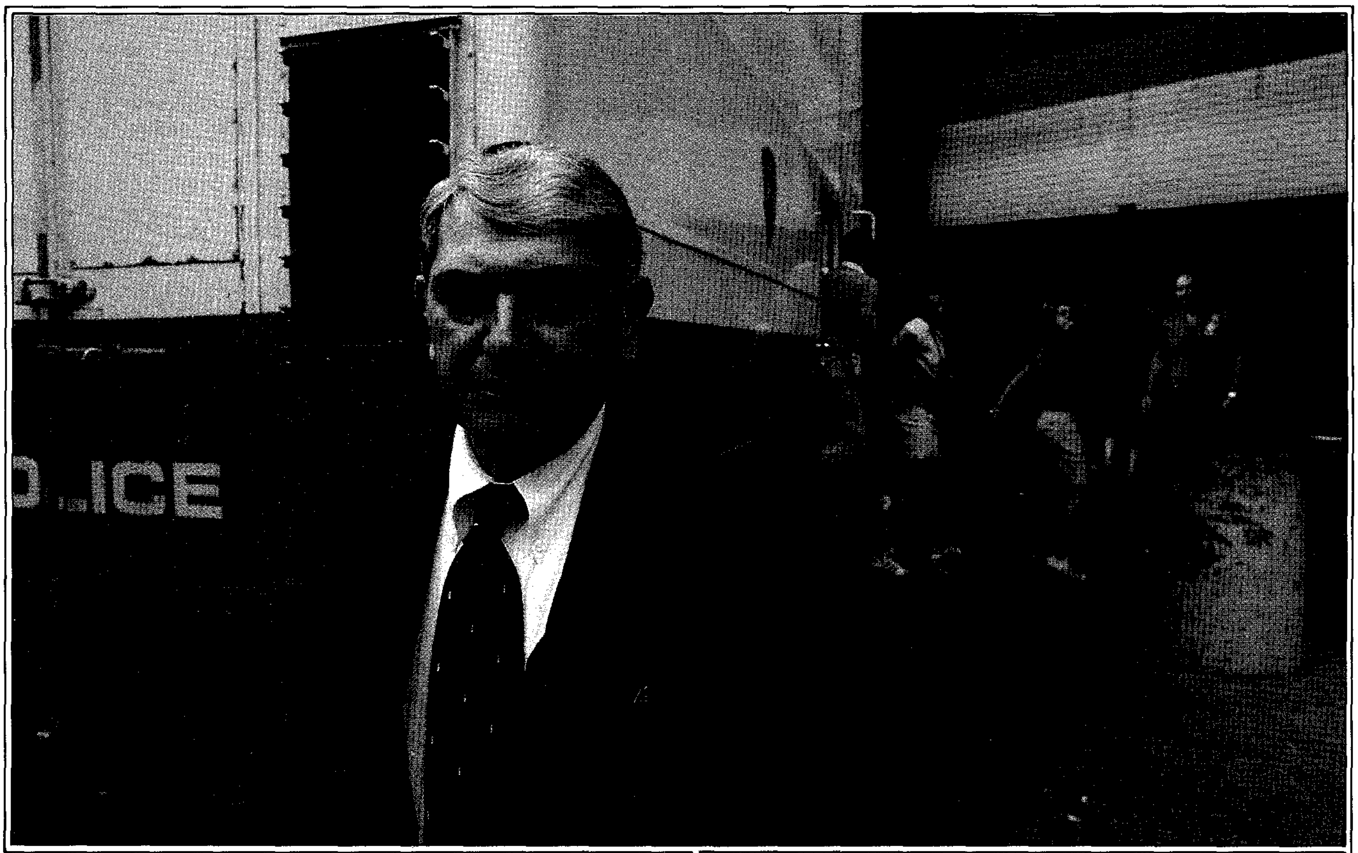
In all, then, the Legal Aid Society has success, money, position, and influence. It ought to be feeling pretty good. In fact, Legal Aid feels as if it's under siege. These are not easy times to be defending criminals.

"As soon as people became afraid of crime, they began to lose their sense of balance," said Archibald R. Murray, the society's executive director. "People began to forget that defendants have rights, too. It makes our job more difficult because many of the people we represent are feared."

Added William Hellerstein, head of the society's Criminal Appeals Bureau, "We're no longer perceived as doing God's work, as we were in the sixties and seventies.

"I understand the problem," Hellerstein, a Harvard Law School graduate, continued. "Subways are outrageous. The perception of crime is everywhere. People are angry. I was on the Times Square platform a week or so ago and three kids banged into me. When I gave them a dirty look, one of the kids pulled a knife. I was so angry. I yelled at the kid to come on, come on. I was so angry I would have thrown him in front of the train. Instead, happily, they fled."

Of course, as Murray pointed out, the "defense function has never been very popular." The American public has never



James Vinci, head of the Manhattan criminal office.

> ‘The only way I can deal with all this hostility and criticism is to keep repeating that I’m the good guy and the D.A. is the bad guy.’

completely accepted the notion that a Son of Sam or a Lee Harvey Oswald deserves a vigorous defense—that the continued integrity of the American legal system depends on it. But what’s different today is that the constituency for “protecting the accused” has almost disappeared, or at least turned remarkably silent. While it used to be widely maintained that crime was an expression of inequality and that criminals could hardly be blamed for their actions, the mood has shifted with the finality of a cell door slamming shut. Today, the prevailing feeling is that the most vulnerable and defenseless people in society are crime’s victims, not its perpetrators.

That doesn’t necessarily mean that American society has become more bloodthirsty or lost its traditional attachment to the underdog—though some people argue that. What’s undisputed, however, is that the systems for defending accused criminals in New York and elsewhere were established fifteen or twenty years ago with considerable public support. Now, with this elaborate, expensive legal equipment in place and functioning quite well, a lot of people are asking why so much money is being spent to protect the mugger and so little to protect the mugged.

The change in public mood has not been lost on the Legal Aid Society. Some of its defense lawyers are, well, defensive. Keeping morale high among them can be tough.

“I know it’s very hard to go running home at the end of a day yelling proudly that you’ve just gotten a child-molester off,” said James Vinci, who heads the society’s Manhattan criminal office. “I know we’re constantly getting lots of criticism from family and friends. They’re always accusing us of representing society’s worst people. Our juries are hostile. Judges tend to lean against us. Zealous cops can color cases against us. And yet, the only way I can deal with all this is to keep repeating that I’m the good guy and the D.A. is the bad guy. As good guys, we test the system. If we weren’t out there constantly testing the system, prosecutors and cops could easily be out there sending the wrong people to jail. It’s our job to keep them honest.

“A lot of our attorneys get disillusioned,” Vinci said. “They realize that many of our clients are not very nice. But, despite all these problems, we still get an acquittal rate of 50 percent on all our trials.”

THE PUBLIC-SPIRITED ORGANIZATION THAT NOW has its headquarters at 15 Park Row, with 29 other offices scattered throughout the city and 1,300 employees, started 106 years ago as Der Deutsche Rechtsschutz Verein, an association to help new German immigrants. The ethnic limitation was soon dropped, along with the German name, and, over the years, the Legal Aid Society’s attorneys kept it in the forefront of human- and civil-rights issues. As the legal demands of the poor grew, so did the society. In 1961, for instance, 93 staff attorneys and a substantial number of volunteers handled 52,027 criminal and 39,046 civil cases. But the real burst came in the mid-sixties, when a series of U.S. Supreme Court rulings put pressure on cities to create reliable systems for providing lawyers for indigent criminal defendants. In 1965, after a yearlong study by court officials, it was decided that the Legal Aid Society, properly funded, was the organization best suited to handle the work in New York. A contract was signed and the society quickly expanded to fill its new role.

Not everyone was happy to see the creation of a state-funded firm of criminal-defense lawyers. The city’s private bar raised enough of a commotion about losing potential clients that the Legal Aid Society was barred from handling

Kalman Finkel and Helaine Barnett, of the Civil Division.

These days, the Legal Aid Society's spokesmen spend a lot of time emphasizing the good works done by the Civil Division.

homicide cases—which to this day are assigned to private lawyers who are paid by the court. But even without homicide cases, there was more than enough work to keep the society's lawyers busy. Soon, the Criminal Division completely overwhelmed—in numbers, anyway—the society's Civil Division, which continues to represent low-income clients, most of them elderly, in dealing with landlord-tenant problems and Social Security and disability claims.

These days, the society's spokesmen spend a lot of time emphasizing the good works by the Civil Division. Last year, on a budget of $4.6 million—more than two-thirds of it privately donated—the Civil Division's staff lawyers and crew of volunteers represented about 20,000 low-income clients in civil cases, according to Kalman Finkel, head of the division. And not all the Civil Division's work is for individual clients. Helaine Barnett, assistant attorney in charge of the division, said that it sometimes joins other public-interest organizations in nationwide class-action suits. Recently, for example, it filed a federal-court suit challenging the government's proposed increase in public-housing rents.

Still, the Criminal Division is where the action is, and, even with talk of the new conservatism on campus, the society has no trouble filling its ranks. The predominantly young lawyers who join start at $23,500 annually and receive $31,500 after five years, a salary on a par with that in the D.A.'s office. About twenty applicants are turned away for every lawyer eventually hired.

One of the reasons the job is so attractive, of course, is the experience that can be earned by the sheer volume of work assigned. Last year, for instance, the average Legal Aid attorney was assigned 457 new cases and carried a load of 55—28 percent of them felonies like armed robbery, rape, and assault.

The toughest Legal Aid lawyers can usually be spotted by their case load—a large number indicates that the attorney is unwilling to plea-bargain for what he or she thinks is an unfair sentence. Audrey Harrington, a three-year Legal Aid veteran, until recently carried 106 cases, in many of which she was jousting with the prosecutors over sentences.

The overwhelming majority of cases processed, however, involve lesser crimes, such as pot selling, purse snatching, prostitution, jostling, shoplifting, and fare beating. According to almost all Legal Aid lawyers, these are the kinds of inconsequential cases that totally swamp the system and that shouldn't go to court in the first place. Invariably, an effort is made to plea-bargain them away early on.

Indeed, plea bargaining is the principal *modus operandi* of the criminal-justice system. The defendant can hold out by threatening to go to trial—where he is almost guaranteed a hefty sentence if he is found guilty—or he can plead to a lesser charge and get less time. Legal Aid lawyers and prosecutors negotiate using a Byzantine alphabet language of translating E felonies into A misdemeanors, and A misdemeanors into B misdemeanors. With the new mandatory jail sentences for defendants who have already been convicted of felonies, fewer and fewer ex-cons are willing to play the alphabet game. They insist on going to trial. According to the society's figures, the mandatory-sentence law resulted in a 41 percent rise in trials over the last two years.

That law is one of several passed recently that reflect public anger over crime and the perception that crooks get away with murder—a perception the Legal Aid Society is constantly fighting.

"The idea that criminals are coddled in the system just doesn't make any sense," insisted Caesar Cirigliano, who heads the society's Criminal Division. "More and more defendants are being put away for longer periods of time than ever before, and the notion that a defendant gets back on the street before a cop finishes his paperwork is absolutely false.

"If anyone gets arrested in Manhattan, for instance, they don't even get arraigned for 48 hours," Cirigliano said. "That means a guy arrested on a Friday night is lucky if he even gets to court by Sunday morning."

Ivar Goldart, the attorney in charge of legal affairs, said that defendants caught within the system for two or three days are often totally out of communication with their families and friends. "There is also no medication during this period," Goldart said. "Lots of these defendants take heart pills, asthma medication, or insulin. It is during this two- or three-day period when the complaint against the defendant is drawn and his prints are taken and screened to see if he is wanted or has a previous record. It is also during this time that the Criminal Justice Agency evaluates whether the defendant will make a good bail risk.

"Do you know how they do that?," Goldart asked. "They make a phone call. God help you if you don't have a phone, and since lots of our clients are too poor to afford $30 a month for a phone, we find that they don't get recommended for bail, even though they'd be perfectly acceptable risks."

IF THE SOCIETY'S LAWYERS CAN STILL SUMMON THE APPROPRIATE liberal outrage over the treatment of defendants, some of their adversaries are equally incensed at the Legal Aid lawyers' tactics. This criticism grows particularly loud when the maneuvering is to get an acquittal for a defendant who is obviously guilty.

"In their defense of justice, they sometimes lose sight of it," said Sergeant Michael DeRienzo, who heads the Police Department's Manhattan South Senior Citizens Robbery Unit. "Senior citizens are easy prey, not only because they can't fight back, but because they make terrible witnesses and are easily rattled by aggressive defense attorneys.

"One of Legal Aid's favorite tricks when cross-examining an elderly victim, for instance, is to begin questioning them gently, lulling them along, asking their age, about their health, their eyesight. They ask if the witnesses use one or two pairs of glasses. They coax them along, and then when the senior least expects it, the lawyer will demand to know which pair of glasses they were wearing at the time they were mugged.

" 'Are you sure? Are you positive? You sure you weren't wearing the other pair? Remember, you're under oath!,' " DeRienzo continued. "Most of the old-timers have never been in a court before. They're scared of retaliation by the mugger and his friends. And then, the Legal Aids get the witnesses so confused that time after time I've seen them break down on the stand as though they were the muggers instead of the victims."

Another Legal Aid tactic that's often effective, and widely criticized, is to delay the case through adjournments and pretrial motions, in the hope that the prosecution witnesses will disappear. Sometimes it works.

While it's illogical to assume that all of their clients are innocent, most Legal Aid attorneys battle for the defendants as though that were true.

"We can usually do pretty well on a case in which the victim is the only witness that connects your client with the crime," said Jim Vinci, who's been with the society for nineteen years. "It's just their word against your client's, and that's usually not enough.

"Also, if you get two cops in a case, you've got a chance," Vinci said. "They're always contradicting each other in their preliminary reports and in their later testimony. One of them says the holdup man was six feet and the other says five ten. One says brown hair; the other, light red or black or even bald. Cops also give each other arrests for personal reasons, and that can usually be brought out in court and is often helpful in casting doubt in the minds of a jury. 'The arresting cop didn't really arrest the defendant, for God's sake!'

"Another very important factor," Vinci continued, "is that since the city's budget cuts in the Police Department we don't see the kind of ironbound evidence you used to see showing up in court. The kind of detail that once went into police investigations, the forensic work, the interviewing and nurturing of potential witnesses and other technical necessities for trial have been cut, making cases much more difficult to prosecute."

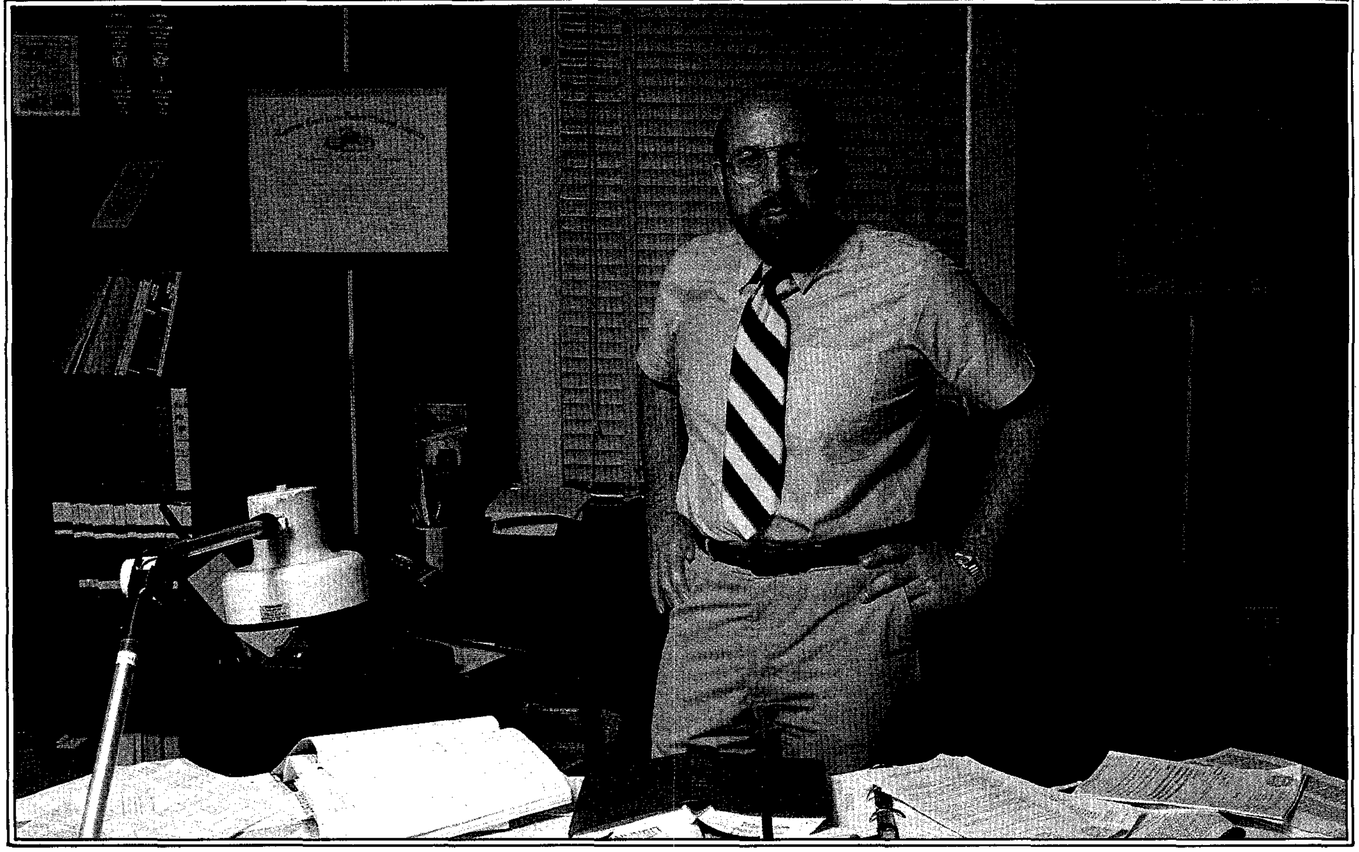
It is, of course, the job of the Legal Aid lawyer to punch holes in the Police Department's evidence, and the society has its own team of 130 investigators, most of them retired cops, who pursue the same witnesses as the police. The goal is to find just the right inaccuracy and contradiction to acquit their client or, failing that, get him a reduced sentence.

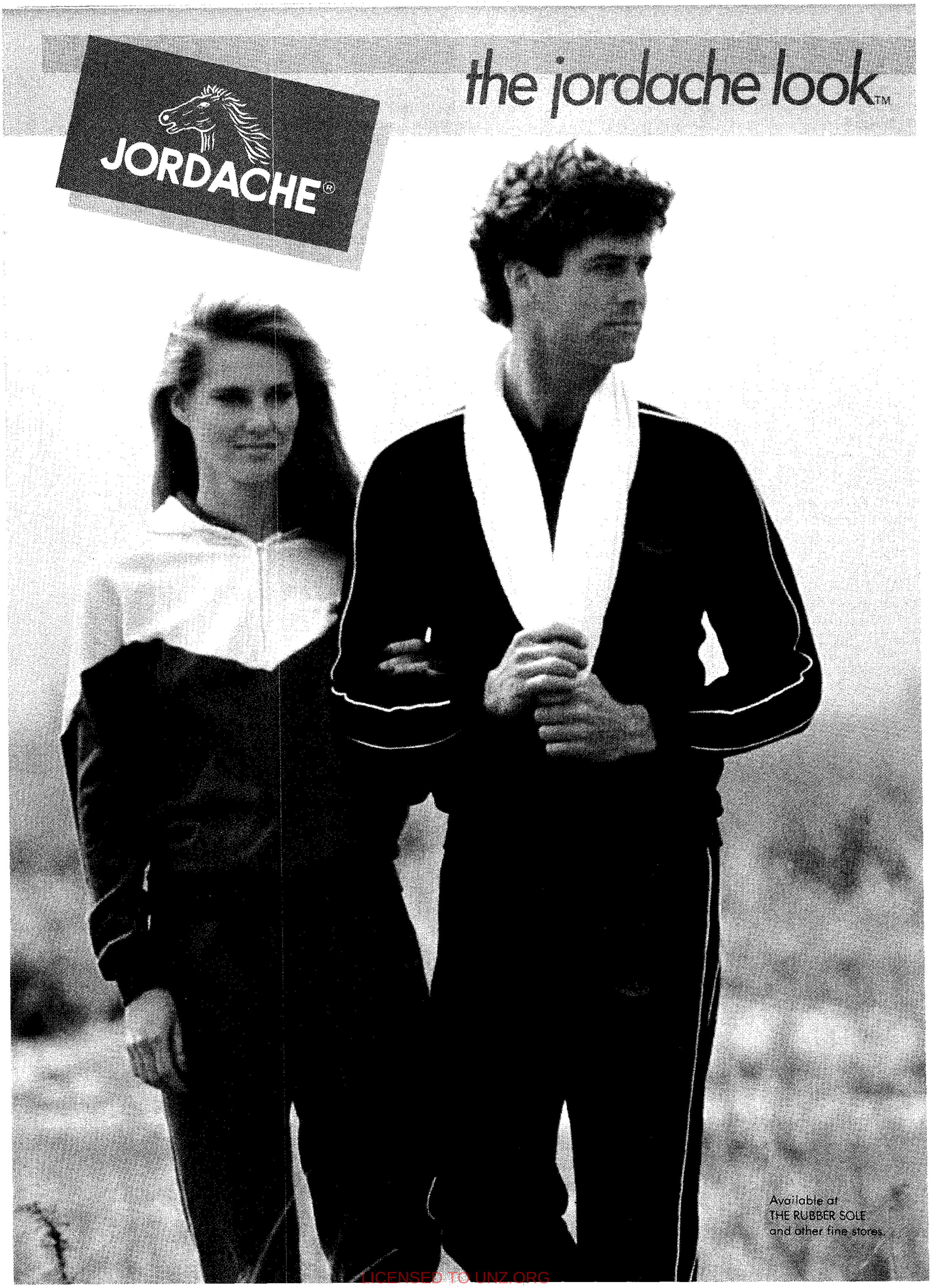
"One of the first things we learn," Ivar Goldart said, "is to get as much as possible out of the copy of the arrest record, the bail report, and the complaint. If you see that the defendant was arrested for robbery in the third degree, for instance, and see that he was arraigned on a jostling complaint, you know right away that the complainant disappeared and there's only the police officer to testify.

"Also," Goldart said, "you should always compare the date of the crime with the date of the arrest. If there's a great lapse, such as a few months, you can be pretty sure they'll have trouble with such things as identification. And if your client has a long record and was questioned earlier and let go, that only makes his subsequent arrest on the same charge tougher to prosecute."

Since most Legal Aid cases are negotiated, many of the lawyering tactics have more to do with arranging probation for clients than with finding the miracle clue that will free them. Assistant Queens District Attorney Alice Vachss, who

> 'I understand the problem. The subways are outrageous. The perception of crime is everywhere today. People are angry.'
>
> *William Hellerstein, head of the Criminal Appeals Bureau.*

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was a Legal Aid lawyer for three years before changing sides, managed, after a considerable investigation, to win five years' probation for a client in an assault case. The key? She found a Bulgarian-speaking psychiatrist to meet with her client regularly without charge.

The defendant, Vachss said, was a mentally disturbed janitor who was obsessed by the notion that his Eastern Orthodox bishop was hiding a woman in a closet. The defendant was so convinced of this unorthodoxy that he attacked the bishop every time he saw him. With psychiatric care, Vachss said, the attacks stopped.

On another occasion, Vachss managed to get her clients off in connection with a burglary case by demanding that the prosecutor produce the 27 cartons of frozen fish that the defendant was alleged to have taken. "I knew there was no frozen-food facility at the property clerk's office at the time," Vachss said, "and by the arraignment it had begun to melt. By our preliminary hearing it was a mess. The prosecutor gave in and gave my client a B misdemeanor and time served. It was three days." The prosecutor could have photographed the evidence, Vachss agreed, but she would have made a legal issue out of the matter that would have taken five years to resolve.

"Our job is to make people doubt that they have two feet and two arms," said Jeff Abrams, a senior Legal Aid trial attorney. "Sometimes it's the evidence, sometimes the identification, and sometimes it's just picking the right jury and making them buy your story."

'I've seen the monte dealers represented by Legal Aid pay their $100 fines out of a roll of 20s, 50s, and 100s,' griped a private lawyer.

THESE DAYS, HOWEVER, THE DOUBTS AREN'T ALL IN the minds of the jurors. Some Legal Aid lawyers admit privately to being emotionally burned out by the constant effort to believe in their clients. And, as trial lawyer Peter Matsoukas pointed out, "even the victories are sad," because the clients are often so poor and so troubled.

"I had a severely retarded youngster who was arrested for attempted rape in Central Park, accused by a young Julia Richmond High School student, who said he had met her at the school and forced her to the park, where the rape took place," Matsoukas said. "At first, I believed her. But the more I looked into it, the less convinced I became. I tracked the walk she was supposed to have taken with the guy, and I realized she would have had to walk past the Russian Legation, where there's always a cop on duty, a firehouse, and the East 67th Street precinct.

"I subpoenaed her school records and found that she had a history of acid trips and juvenile-delinquency petitions. She didn't know I knew about this, of course, and she lied when I asked her if she took drugs or had ever been in trouble.

"We found out from her school when school let out, which was two o'clock Friday on a Memorial Day weekend, and the police car was flagged at 3:15 P.M., which left an hour and a quarter for the attack. The kid, who was never in trouble with the law but had no family and had spent three years in a mental hospital, denied attacking the girl. He said he was walking along Fifth Avenue and heard a scream and jumped the stone wall to see what was happening.

"The acquittal came in after three days," Matsoukas said, "but there was no party. There almost never is with our cases. The kid was taken to Bellevue Hospital, where he signed himself in for six months. Never heard from him again."

Outside the criminal-justice system, the Legal Aid Society draws fire mostly for helping bad guys get off. Inside—where the accused's right to be well represented is generally understood and accepted—the criticism is of another sort. Some lawyers and judges complain that the society has become far too influential and, like other powerful bureaucracies, has slowly enlarged its jurisdiction. For instance, though the organization is supposed only to represent indigent clients, critics claim it takes on people who can afford to pay for lawyers. These critics, many of whom are courthouse lawyers who think they lose clients to the young and eager Legal Aid lawyers, say the society routinely represents prostitutes, three-card-monte dealers, and petty drug sellers who have more than enough money to pay fines and lawyers.

"In fact, by giving these people free legal advice," one private attorney said, "the cost of their arrests are really minimal and a part of doing business. I've seen the monte dealers represented by Legal Aid pay their $100 fines out of a roll of 20s, 50s, and 100s. That's crazy, but as long as Legal Aid has a monopoly on the defense bar, their budget goes up and their manpower increases, and all the top guys get cushier offices."

This has become a particularly sensitive matter in private legal circles, especially since lawyers have started aggressively looking for cases by advertising their services in daily newspapers. According to ads, for instance, a misdemeanor in Queens can be handled for as little as $150.

Queens D.A. John Santucci was upset recently by the society's representation of Mary Patten, one of five demonstrators arrested for rioting and assault in a fracas that grew out of a protest at Kennedy Airport last September against the Springboks, a visiting South African Rugby team. The demonstrators allegedly assaulted Port Authority police and airline personnel.

"The Legal Aid Society is intended for the defense of indigent clients, not for the defense of a defendant with a $30,000 'slush fund' at her disposal," Santucci's chief assistant D.A., Joseph Fisch, said in court, referring to a defense fund set up for the demonstrators.

And Judge Jerome Becker, who is running for Manhattan surrogate, criticized the society recently for representing a seventeen-year-old girl who'd been arrested for possession of a gun. Her father drove a bus for $30,000 a year, with overtime, and her mother earned $20,000 a year as a registered nurse.

Legal Aid attorneys respond by pointing out that they are required by law to represent the indigent and that it is up to the judge before whom they appear to determine whether the defendant is in need. Most of the time, the lawyers concede, the cases are called so quickly and the judges are so busy that very little inquiry is made. Almost all arraignments wind up being handled by the society—though at later hearings the society does lose cases to the private bar.

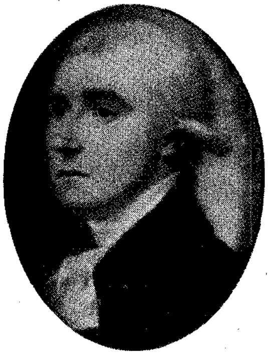
IN THE END, OF COURSE, THE LAST LIBERALS IN NEW YORK are as much a part of the criminal-justice system as the private lawyers who worry about their incursions, the prosecutors who battle them daily, and the judges who try their cases. In fact, a large percentage of the city's judges and most of the private attorneys working the criminal courts got their start in the Legal Aid Society.

But, despite its growth and the quality of its young lawyers, the Legal Aid Society is still caught between its demanding clients and the people victimized by them. Compliments and gratitude are rare these days.

"You got a lawyer?" is the question most often asked in the cells.

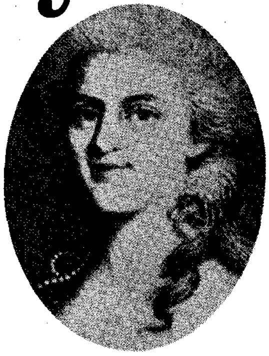
"No" goes the answer. "I got Legal Aid."

A More Stately Mansion



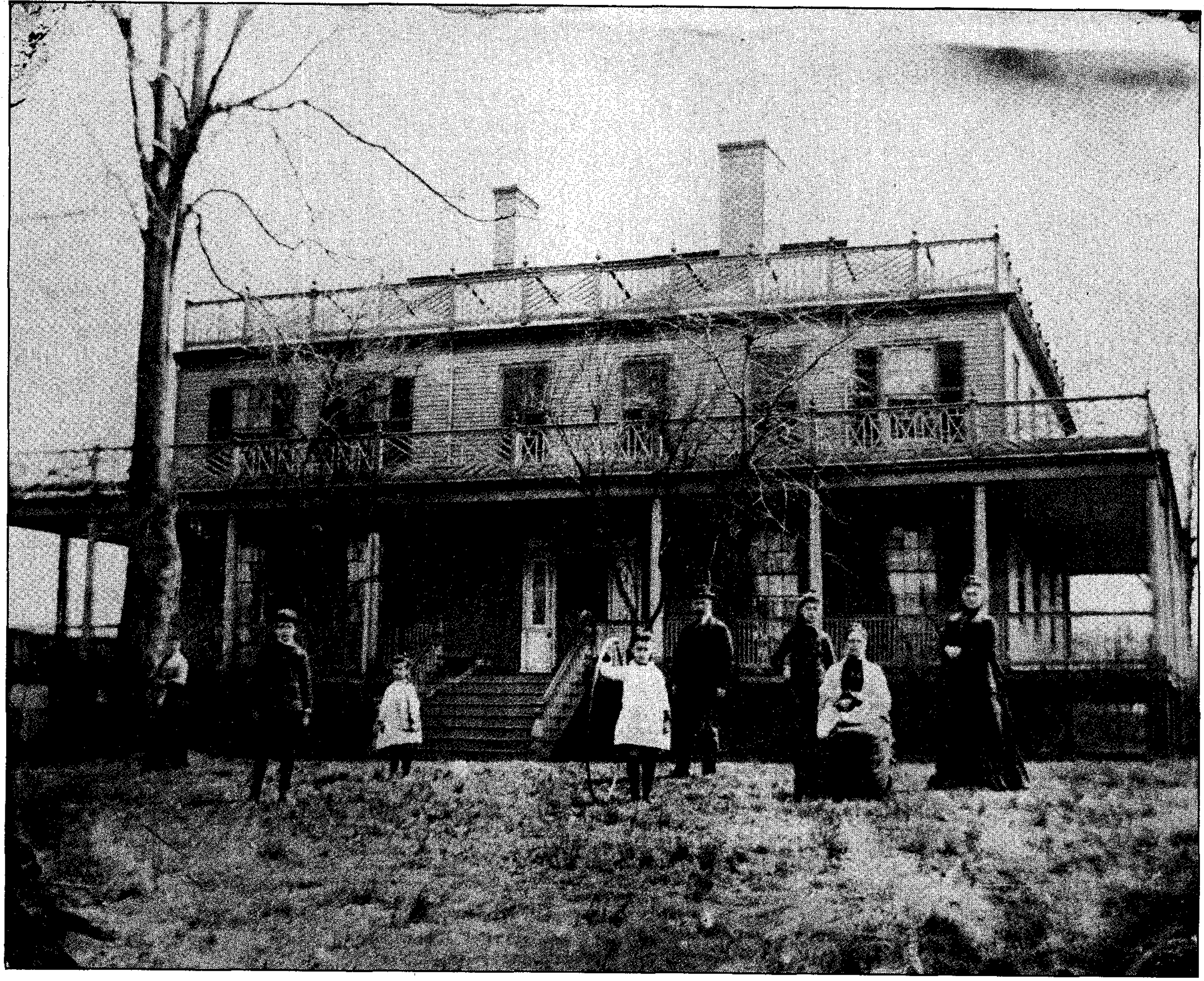
ARCHIBALD GRACIE

By Carter Wiseman



MRS. ARCHIBALD GRACIE

Grand but shabby, the mayor's house is being reborn.



The way it was: *The mayor's residence has had several owners, including the Wheaton family, shown here on the lawn about 1890.*

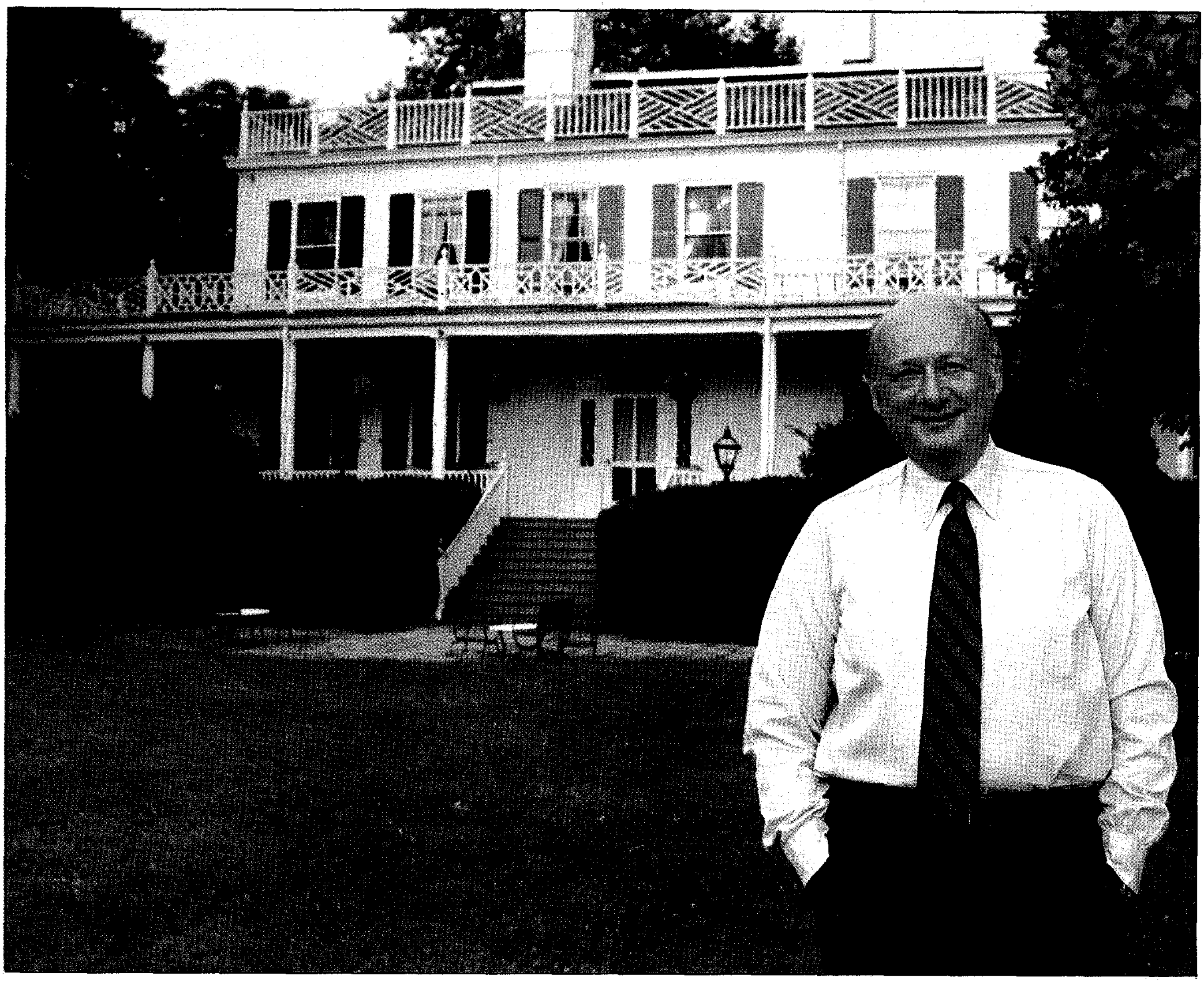
Top left and right, courtesy of New-York Historical Society. Photograph, bottom: courtesy of Elwood Macy.

BACK BEFORE THE BUILDING OF the East River Drive, the great bridges, and the tall buildings, Gracie Mansion was but one of many tranquil country estates lining the shores of upper Manhattan. The grounds of some were planted with such exotic species as orange, lime, and pomegranate trees, and from the broad porches one could look out on waters where fish and oysters were plentiful.

Gracie is one of only two survivors of those leisurely situations (the other is the Morris-Jumel Mansion, which is now a museum, on Edgecombe Avenue at 160th Street), and its present role as the official residence of New York City's mayors could not be more different from the one it played when it was built, in 1799. Today it serves not only as the mayoral domicile but as a hub of government business and a setting for ceremony. Last year alone, some 20,000 people passed through the house, from private citizens and civil servants to the likes of President Reagan, Governor Saad Mamoun, of Cairo, and actor James Cagney.

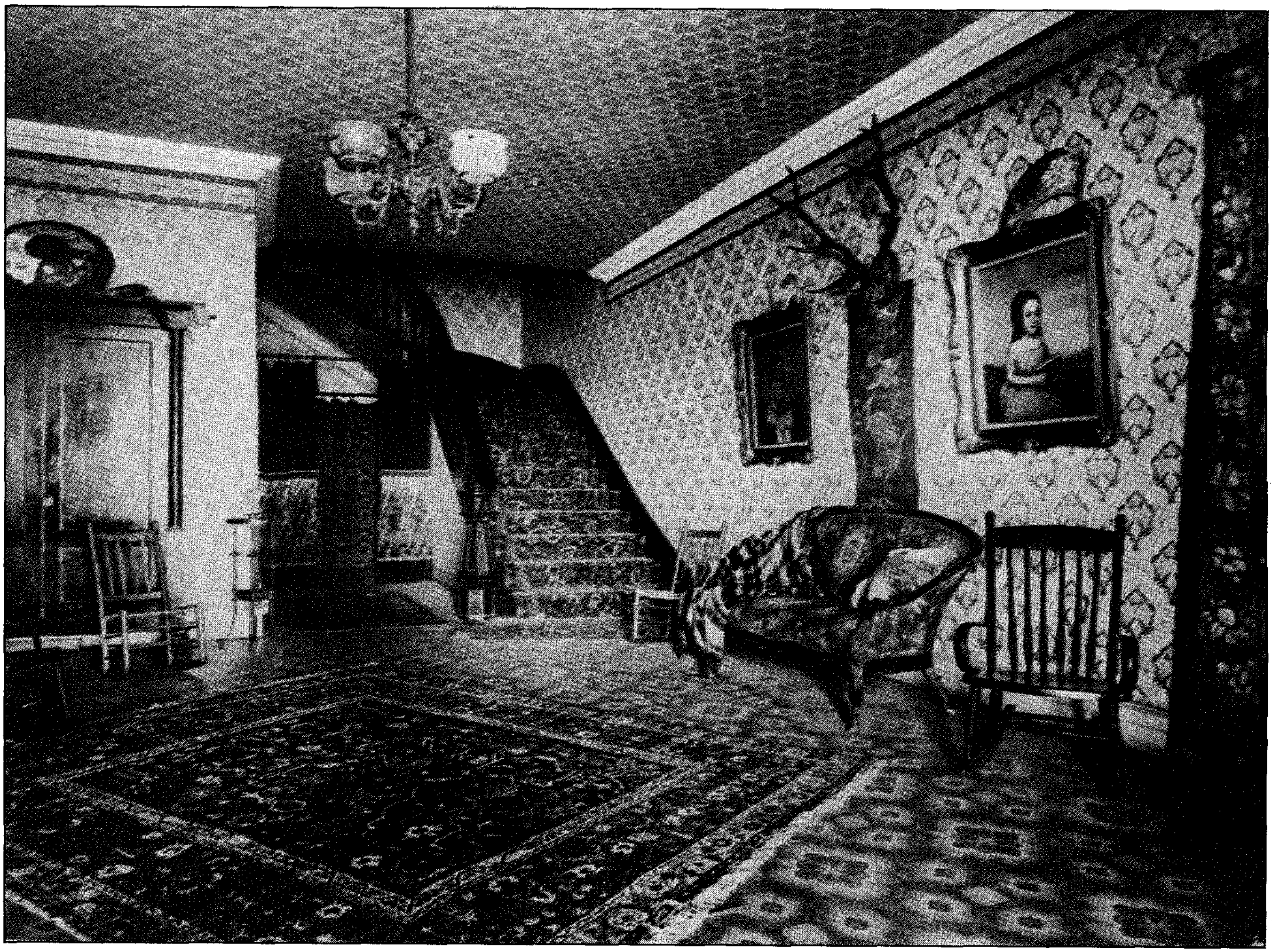
To the city's growing embarrassment, however, what the visitors found overlooking Hell Gate north of 86th Street was hardly a mansion in the higher sense of the word. Originally a small country house, it has been added to in haphazard fashion over the years. The result is a building in which visitors must negotiate piles of chairs stored in the foyer, strain for the river view over jury-rigged window air conditioners, and hike up their skirts as they pass through the kitchen—until recently the only route from the reception area to the main house. The nine-person staff of household and parks personnel, meanwhile, has had to put up with warrenlike working quarters in the basement.

All that is about to change. This summer, the city formally announced a major renovation plan, drawn up by the Gracie Mansion Conservancy, an organization conceived a year ago and charged with bringing the mayor's house up to the standards appropriate to its station. Funded jointly by the city and several private groups—including the Vincent Astor Foundation, the Lila Acheson Wallace Fund, W. R. Grace & Company, and the J. M. Kaplan Fund—the conservancy plans to spend $5 million over the next two years. (The city will contribute approximately $1 million; $630,000 in private funds has already been raised.) Much of the money will go to improvements that are invisible to the public—a new furnace, a new climate-control system, plumbing, kitchen facilities, and expanded staff quarters. But the rest will be devoted to upgrading the mansion's looks—rebuilding the decrepit porch, painting the exterior, improving visitor services, and landscaping the grounds with new trees, shrubs, and flowers. According to Joan K. Davidson, a prominent preservationist and civic leader, head of the Kaplan Fund, and chairwoman of the conservancy, who was asked by Mayor Koch to organize the renovation effort, "the



The way it is: *Edward Koch is the seventh mayor to occupy the building, which has been repeatedly redecorated with passing administrations.*

Photograph by Joe McNally/Camera 5.

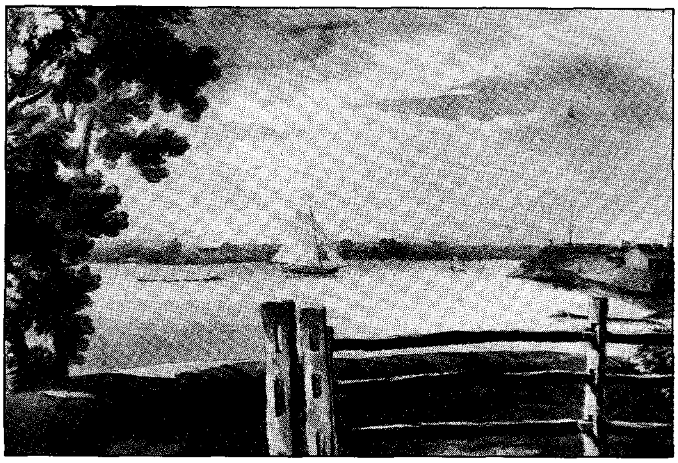


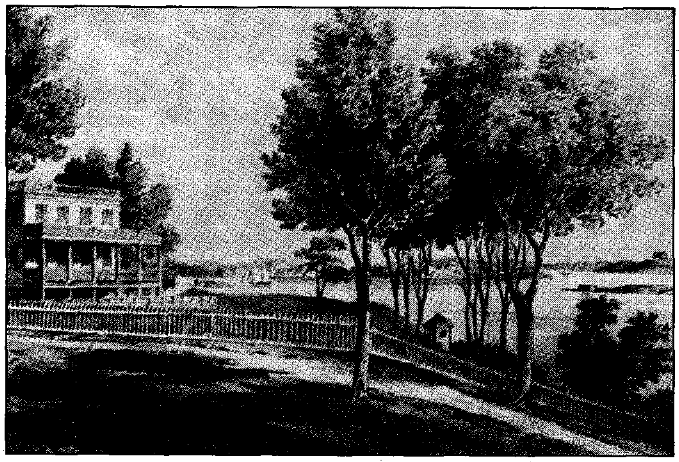
Style of the times: *The main hall, circa 1890, is typical of contemporary New Yorkers' fascination with heavily patterned décor.*

mayor wanted to repair the house and modernize its workings, not in a makeshift, patch-up way, but in a way that would be important and would be a kind of long-lasting gift to the people of New York. Our aim is first to secure the necessary funds and get the job done, but also to provide continuing preservation and responsible stewardship as mayors come and go."

The hardest part of the renovation effort has been establishing a guiding principle. Few records survive of the building's earliest days, so a faithful restoration was out of the question. Nevertheless, the conservancy wanted to evoke a sense of the mansion's past, while making it practical for the present. To that end, Davidson assembled a team of preservationists, designers, and architects to research the building's origins and propose alterations. Since then the team, under the direction of coordinating architect Charles A. Platt, has scoured municipal archives, conducted archaeological digs (which turned up a clay pipe and assorted Revolutionary War fragments), and taken extensive paint samples (which showed that the mansion was initially a pale yellow ocher, not the white that it is today). At one point last summer, Mayor Koch came home from work unexpectedly to find the house even hotter than the sidewalks: It had been undergoing an infrared scan to establish the original location of the eighteenth-century doors and windows.

Along with the on-site research, the conservancy commissioned Mary Black, a curator at the New-York Historical Society, to write an official history of the





Changing hands: *A British soldier sketched the mansion's Revolutionary defenses before opening fire; the house as it appeared in 1859;*

Photographs: top, Pach Brothers, courtesy of Elwood Macy; bottom left, New York Public Library; bottom right, New-York Historical Society.

"...The style will be early-nineteenth-century..."

building. Working from research by Susan E. Lyman and Joan R. Olshansky, Black came up with a colorful saga that touches on many of the main events of the city's history. The present mansion, so it turns out, stands on the site of an earlier building put up shortly after 1770 by one Jacob Walton, a successful New York merchant. The original owner included in his house an underground passage that would allow him and his family to reach the river unobserved in an emergency. Whether they ever used the tunnel is not known, but, as a loyal subject of the British Crown, Walton was ordered to abandon his property shortly before rebellious New Yorkers occupied it in early 1776. "When Mrs. Walton received the order to go out of her house," reads a contemporary account, "she burst into tears, for she was fixed to her heart's desire."

The family was replaced by troops manning four six-pound guns and four twelve-pounders trained on the East River. The only surviving record of what the house looked like at the time is the drawings of it made by a British artillery officer shortly before his battery opened fire from positions on the Queens shore. According to his diary, he left it "greatly Destroyed."

In 1798, Walton's land was sold to Archibald Gracie, whose name has been associated with the building ever since, despite the succession of owners. A Scottish-born merchant, Gracie proceeded to build his own house on the site as a country retreat from the bustle of lower Manhattan. It proved a health asset as well when, in 1803, yellow fever swept the city proper. Gracie gradually added to the building, and by about 1809 it had assumed something close to its present form. (At the time, its value was assessed at $5,200.)

The commanding site above the East River proved militarily useful once again during the War of 1812, when a battery of heavy guns were installed to discourage British adventures. Despite the threat, the Gracies spent the summer at their country estate, but while the war passed the property by, it set in motion a series of major financial problems for Gracie that eventually forced the owner to sell.

JOSEPH FOULKE, OF PISCATAWAY, New Jersey, bought the property in 1823. After his death, the mansion passed, in 1857, to a family named Wheaton.

Life was different in upper Manhattan in those days. A guest of the Wheatons' wrote at the time,

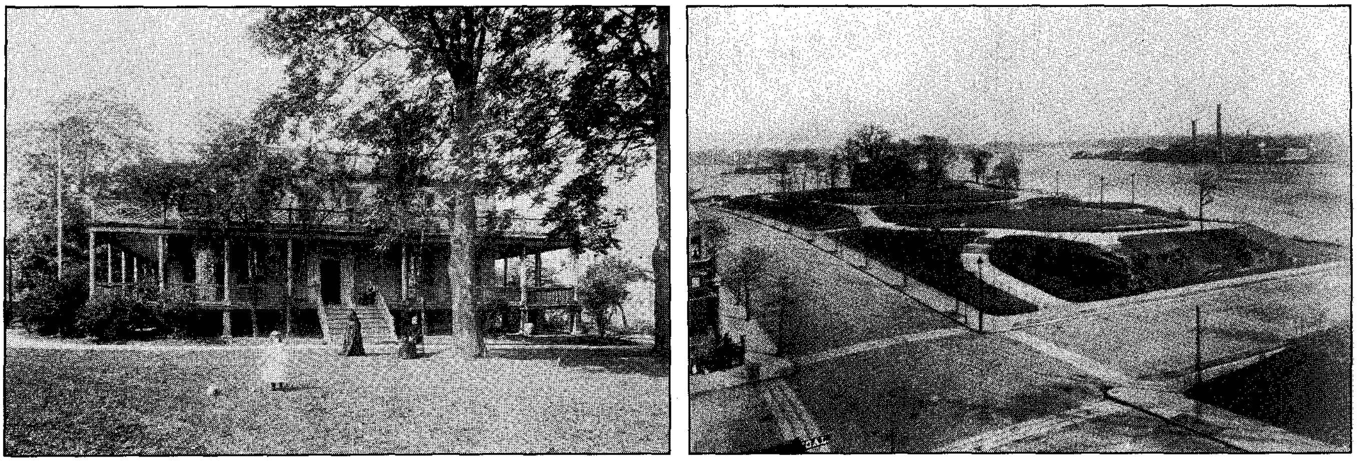
> Here we used to go swimming. There was comparatively deep water on the North side. At low tide when the water was slack we would stand on the reef and dive down to the bottom, eight or ten feet, and bring up flint pebbles.... These flintstones were not indigenous to this locality, but were a part of the cargo of a British vessel that was drifted on this reef by the force of the tide during the Revolutionary war, and had to be lightened... before she would float. These flints, of course, are sent over here from England for the purpose of making flints for the locks of the muskets for the British troops.

Wheaton went bankrupt, and in 1892, Hamlin Babcock, who had married a Wheaton daughter, took over responsibility for the house. The Babcocks and the Wheatons remained until 1896, when the building and the surrounding land were condemned by the city for what was to become Carl Schurz Park. For the next 45 years the building was largely neglected, used variously as a Parks Department warehouse, refreshment stand, and public comfort station. In 1923, it became the first home of the Museum of the City of New York, and in 1941, at the decree of then parks commissioner Robert Moses, the mansion became the official residence of New York's mayors.

In the years since, the house has suffered the decorating whims of seven more families, each of which further obscured the few traces of its eighteenth-century origins and aggravated the normal problems involved in any restoration. With so little of the early character still left, the conservancy has chosen a middle way in its planning for the future. "The interior will have the feel of history without any rigid artificial re-creation of a specific year," says the conservancy's Davidson. "The early nineteenth century—the moment when New York became the ascendant design influence in the young nation—will be the governing style of the public rooms. But furnishings from earlier and more recent periods will be incorporated as appropriate." (All of them, incidentally, will be products of New York craftsmen and artists; the existing random collection of out-of-state and foreign pieces will go to new homes.) When complete, the renovation will be overseen by a full-time curator to be appointed by the conservancy.

THE PRESENT OCCUPANT OF Gracie Mansion has weathered a good deal of criticism during his term for favoring his Greenwich Village apartment over the official residence, which he regularly refers to as "upstate." Recently, though, he has been reminding people that he really does live there, noting that he now goes downtown only for weekends—"the way other people go to the Hamptons."

The conservancy expects to have its renovating finished in 1984, by which time, of course, Edward Koch may be worrying about the décor of a very different building. Then again, he may not. Either way, by that time Archibald Gracie's country retreat should have become a mansion in fact as well as in name. ▬



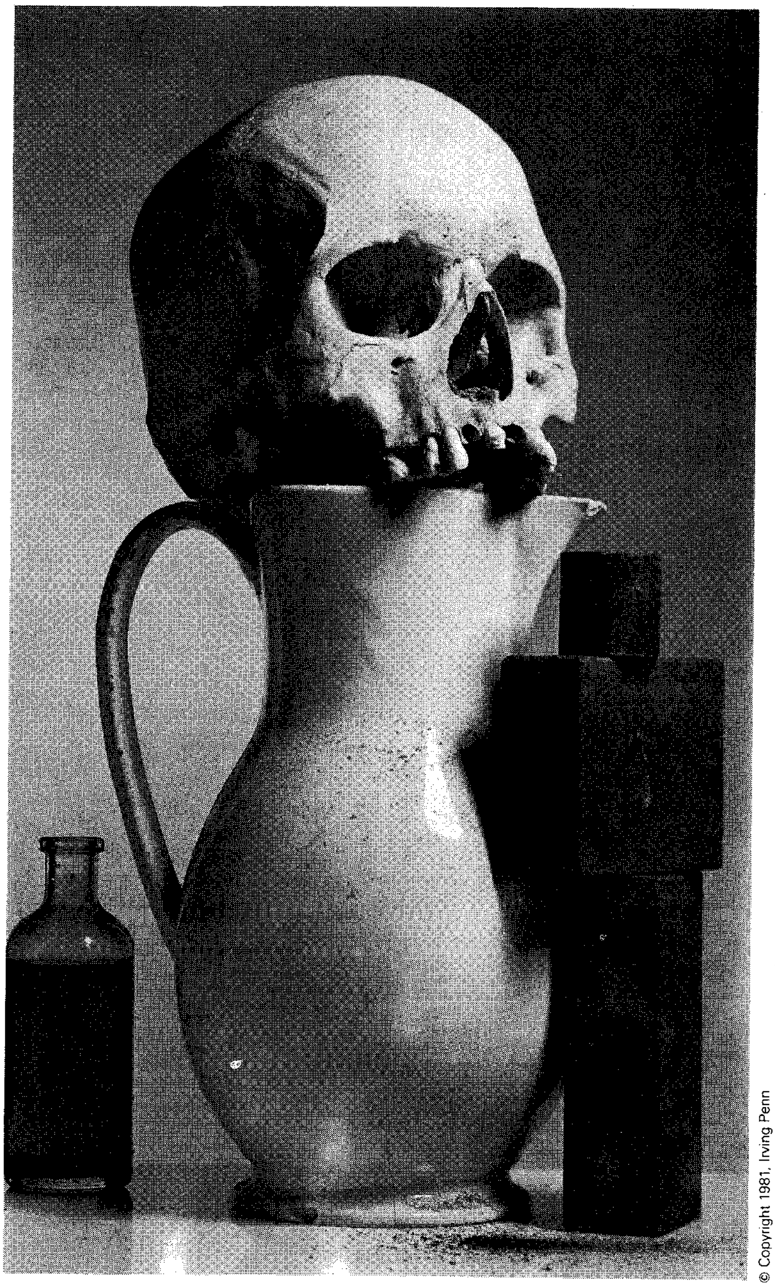
three generations of Wheatons in the early 1890s; Carl Schurz Park, looking north from 86th Street toward the East River, 1906.

Photographs: left, Pach Brothers, courtesy of Elwood Macy; right, Jacob Riis, Museum of the City of New York.

IRVING PENN

Recent Still Life

Negatives 1979-1980, Prints in Platinum Metals 1980-1982



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Finding That Book You Must Have

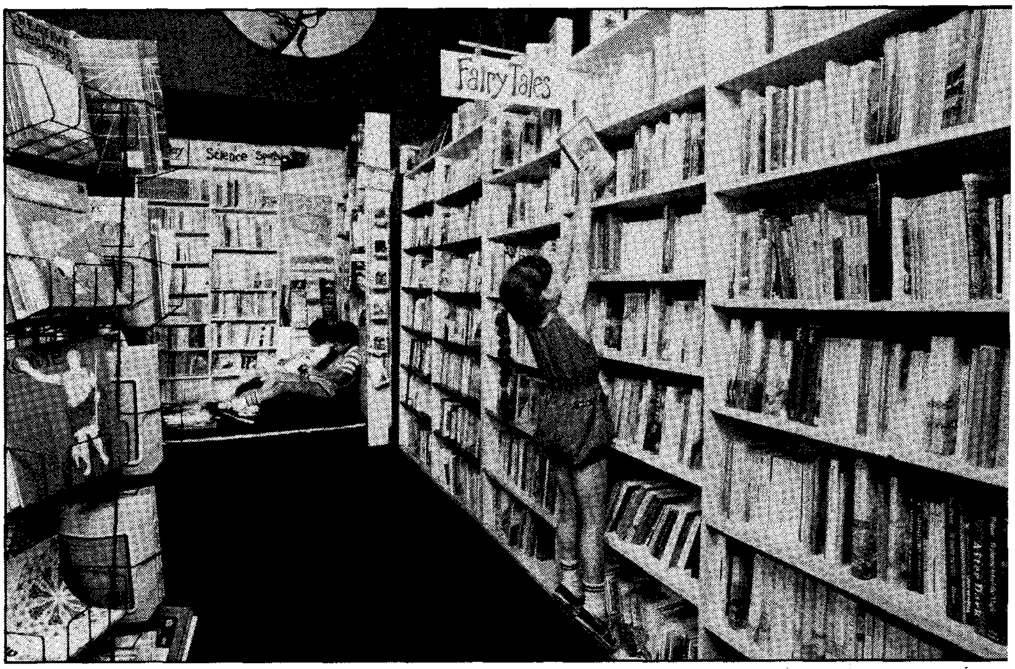
By Ellen Hopkins

A YOUNG WOMAN RECENTLY walked into a Barnes & Noble annex looking for a copy of Turgenev's *Fathers and Sons.* It wasn't on the shelves, so she asked at the front desk for help. "I don't think we've got it," the salesgirl replied, "but you might try under our 'Personal Growth' section."

Even if the book you're looking for is a so-called classic, it may be harder to find than you'd imagine. Any novel written more than a few years ago can seldom be found in cloth anymore, and if you want something that's a bit more unusual—one of the early novels by Honor Tracy, an out-of-print Oz story you read as a child, or Gödel's *Consistency of the Continuum Hypothesis*—you won't find it in any of the major New York bookstores. Walk through B. Dalton and you are left with the impression that if you don't want to read *Edie* or the latest Robert Ludlum, the only place to go is the public library.

If you are a scholar, of course, owning that Gödel book could be essential to your work, so you'll go to any lengths to obtain it, placing ads, attending book fairs—whatever it takes. But for the rest of us, who simply remember laughing over Patrick Dennis's *Little Me* twenty years ago and would like to repeat the pleasure without going to great trouble or expense, what recourse is there?

The Strand, the largest used-book store in New York, is the logical place to begin, whether you want an out-of-print or hard-to-find book, or want to own a cloth edition of *Seven Men and Two Others.* Once the Strand has been exhausted, though, there are alternatives to becoming a Judith Krantz aficionado.



High hopes: *Searching out a favorite at Eeyore's welcoming West Side store.*

There are over 70 specialty bookstores in New York. As knowledgeable as most of the people at the Strand are, a specialty-bookstore owner is likely to have greater expertise in his particular field. And suppose the book you want isn't available: Quite a few specialty stores are willing to order it (if it's an in-print book) or conduct a search for it (if it's out of print), something the Strand is far too busy to do.

If you're looking for Nagatsuka's *I Was a Kamikaze,* the Military Bookman is the logical place to start. Books of Wonder carries a complete run of the Oz adventures, and if you want to know what a typical meal in a nineteenth-century Pennsylvania Dutch home consisted of, Maxwell has a housekeeping book on that subject. Whatever your particular interest may be, the chances are there is a bookstore serving it. This article will guide you to some of the most noteworthy specialty stores in Manhattan.

A few practical notes on searching out, and, also, selling books: The fact is that books (particularly cloth ones) fall so quickly out of print that even stores

Photographed by Ricardo Salas.

that specialize in in-print works are probably carrying some that no longer are. And if a book is no longer in print, it obviously can no longer be ordered from its publisher. So you must ask the store to conduct a search. Many stores won't conduct searches, but will keep a "want" list, and if the book you've requested comes in, you will be notified.

Every store I visited claimed to be happy to check titles over the phone. Do not test this cheerfulness, though, by calling at busy times, and try to keep your queries to two or three titles.

Many stores do business through the mail; call or write to the store and find out if it has a catalogue.

All bookstores that deal in out-of-print and used books must buy from individuals to stay in business, and quite a few stores dealing in current titles will buy review copies. In either case, always call before you drag in those bags of books to sell.

ART

Wittenborn Art Books

1018 Madison Avenue, near 78th Street
288-1558

THREE IMPORTANT ART-BOOK stores seem to have been cloned. Wittenborn, Hacker, and Weyhe are strictly functional, warehouselike spaces that use every available inch for very similar stock, organized almost identically. There are, however, a few real differences worth noting. Serious art scholars will probably gravitate to Wittenborn first, despite the owner's rather condescending manner and the reverential hush that hangs over the store. Wittenborn's selection of scholarly works, especially on Renaissance art, is the best of the three. This is where you would go to buy the latest volume of Werner Sumowski's *Drawings of the Rembrandt School.* It is unfortunate that Wittenborn no longer publishes first-issue art books, like the "Documents of Twentieth Century Art" series.

Hours: Monday through Saturday 10 A.M. to 5 P.M.

Services: Stocks in-print, out-of-print, and used books; takes phone queries and mail orders; buys books.

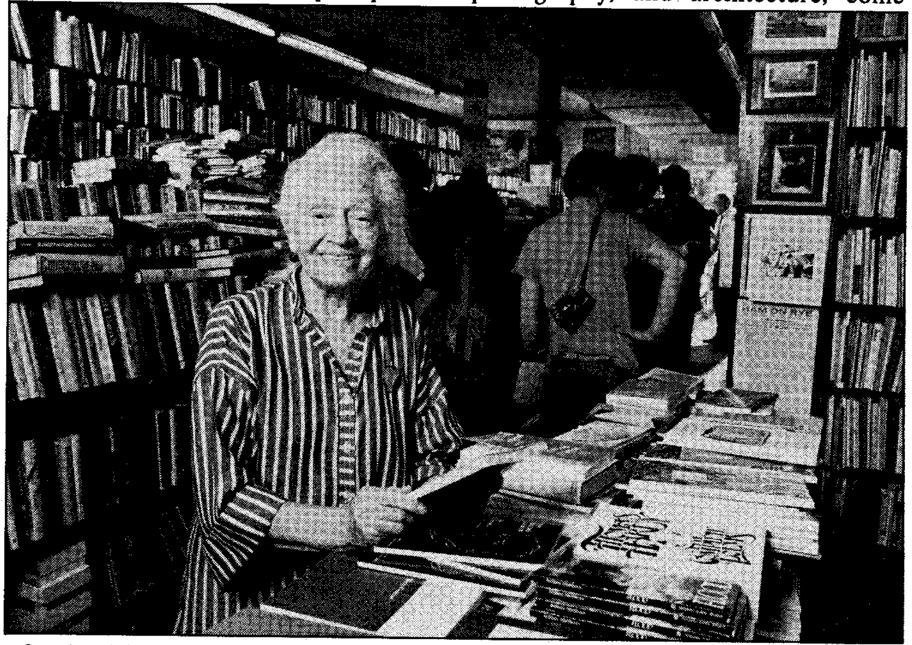
Hacker Art Books

54 West 57th Street
757-1450

HACKER HAS THE MOST CASUAL ATmosphere of the three; its main room is dominated by a vast and messy table of sale items where you often will find barely damaged books at very reasonable prices—comparable to the bargains to be found in the Strand's remainder department. Hacker is known for the reprints it does of important art books, Marianne Martin's *Futurist Art and Theory 1909–1915* being a good example.

Hours: Monday through Saturday 9 A.M. to 6 P.M.

Services: Stocks in-print as well as out-of-print books; accepts phone queries and mail orders; buys books.



Queen of Gotham: *Founder Frances Steloff in the shop that's a haven for literature lovers.*

Weyhe Art Books

794 Lexington Avenue, near 61st Street
838-5466

WEYHE'S GREATEST STRENGTH lies in twentieth-century art; its gallery upstairs caters exclusively to this area. If you were looking for Elizabeth McCausland's now out-of-print biography of A. H. Maurer, Weyhe would be the place to go.

Hours: Monday through Friday 9:30 A.M. to 5:30 P.M., and Saturdays till 5 P.M.

Services: Stocks in-print, out-of-print, and used books; takes phone queries and mail orders; buys books.

Jaap Rietman, Inc., Art Books

167 Spring Street, second floor
966-7044

TAXICAB-YELLOW WALLS WITH black letters leading you up the stairs to the second floor are the first clue that Jaap Rietman is very different from Wittenborn and Hacker and Weyhe. The store is a typical SoHo loft, and its large windows add to the sense of endless space. Besides its fine collection of books on contemporary art, this store has a first-rate selection of books on photography and modern architecture. If you want a Brice Marden exhibition catalogue, Jaap Rietman would be the logical place to visit, for the store has thousands of contemporary exhibition catalogues. Rietman also carries every important periodical dealing with art, photography, and architecture; come here to find that back issue of *October* you need to complete your collection.

Hours: Monday through Friday 9 A.M. to 6 P.M., and Saturdays 10 A.M. to 6 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders; buys books.

CHILDREN

Eeyore's

2252 Broadway, near 81st Street
362-0634

1066 Madison Avenue, near 81st Street
988-3404

CHILDREN'S-BOOK TITLES HAVE A way of slipping the mind, and somehow one feels a bit foolish saying lamely to a salesperson, "Well, it's about this bat who can't sleep during the day. . . " At Eeyore's, a sympathetic woman will kindly interrupt and hand you a copy of Randall Jarrell's *The Bat Poet.* And if you don't have a particular book in mind, you can simply tell her the age of the child and get first-class recommendations. The staff at Eeyore's have not forgotten their childhoods, and this adds tremendously to the appeal of both stores. Virtually every children's book that is in print can be found here: *Bedtime for Frances,* the chronicles of Narnia, and Roald Dahl's books, for instance. Eeyore's carries books for infants (*Pat the Bunny* is a big favorite) up through young teens, but the atmosphere is geared for the younger ages. Cheerful cutouts of storybook characters line the walls of the West Side Eeyore's, the seating units are suitably low for short legs, and the store is continually filled with browsing children. The newer, East Side store is larger but has similar stock.

Hours: West Side store, Monday through Saturday 10 A.M. to 6 P.M., and Sundays 10:30 A.M. to 5 P.M. East Side store, Monday through Saturday 10 A.M. to 6 P.M., and Sundays noon to 5 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.

The Corner Bookstore

1343 Madison Avenue, at 93rd Street
831-3554

OLDER CHILDREN MIGHT FEEL A bit more comfortable going to this store, for it has a more adult atmosphere. Wooden arches surround each tall bookcase, there are two iron-and-wood benches by the door, and, for an added fillip of maturity, Corner has children's account cards. The range of its children's-book stock, while respectable, does not seem to match Eeyore's, though—especially since almost half of the shelves are given over to adult rather than children's books.

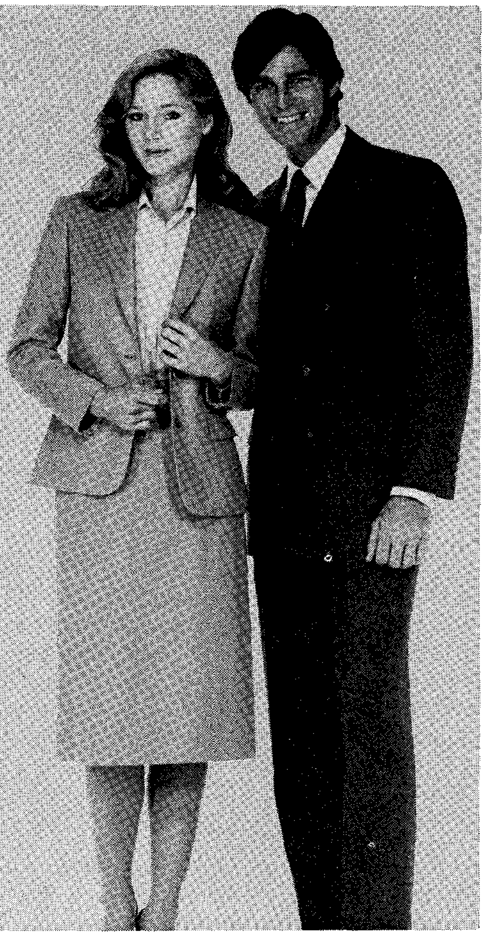
Hours: Monday through Friday 10 A.M. to 8:30 P.M., and Saturdays 11 A.M. to 6 P.M.

Services: Stocks in-print books; orders books; takes phone queries.

Books of Wonder

464 Hudson Street
989-3270

IF YOUR CHILD IS A LOUISA MAY Alcott fan, you probably have discovered by now that Alcott wrote a good deal more for children than the Little Women books. Some Alcotts are no longer in print, so Eeyore's and the Corner Bookstore cannot help you. Turn then to Books of Wonder, which often carries Alcott's *Under the Lilacs* and *Aunt Jo's Scrap-bag.* This tiny store has a decent selection of new children's books (with the emphasis on juvenile fantasy), but its strength lies in its old, rare, and out-of-print books. There is a bookcase full of used and new copies of the Oz books. This is the perfect place to find a beautifully illustrated edition of Frances



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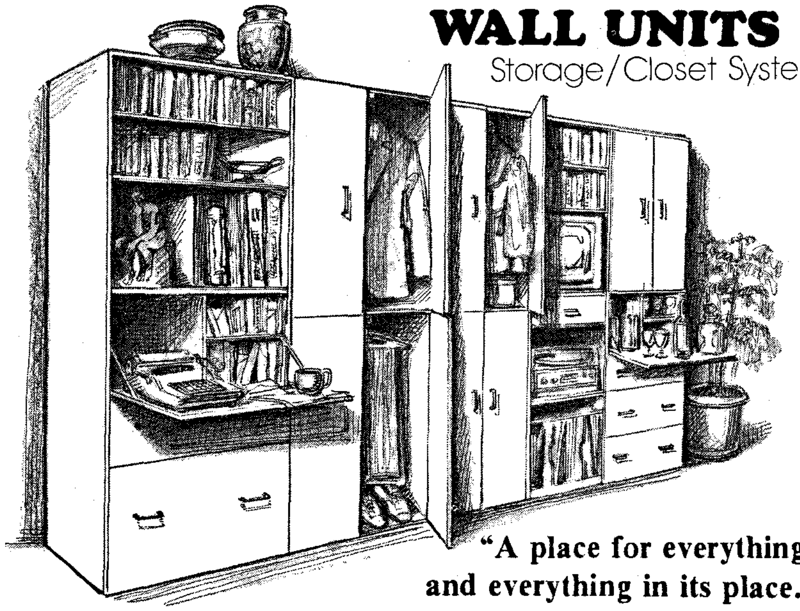

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MONDRIAN
1021 Second Ave. (54th St.) NYC
EL 5-7373 Mon.-Fri. 10-7 Sat. to 6 pm

Hodgson Burnett's *A Little Princess* or perhaps George MacDonald's classic *At the Back of the North Wind* for a favorite niece.

Hours: Monday through Thursday 11 A.M. to 7 P.M., Fridays till 9 P.M., Saturdays noon to 9 P.M., and Sundays till 6 P.M.

Services: Stocks in-print, out-of-print, and used books; orders books; takes phone queries and mail orders; buys books.

COMIC BOOKS

STRICTLY SPEAKING, COMICS BELONG to the ephemera, rather than books, category. There are, however, such an amazing number of books and periodicals dealing with comics that a listing of some of the stores that carry them seems appropriate. All three of the sources named here are virtually identical in their selections; all carry current and back issues of all the major comics. (And there are more comic-book stores in town; this is just a sampling.) All three are frighteningly similar in appearance. Cardboard boxes of comics are stacked unceremoniously on metal tables; lurid pictures of Daredevil and the Amazing Spiderman line the walls; bespectacled young men can be heard saying earnestly to one another, "The old X-Men were killed off, and the new ones are much better." Once you are able to make eye contact with one of these people, he will gladly explain the services that every good comic-book store provides. *The Comic Book Price Guide* can be helpful in giving you the latest word on *The Incredible Hulk, The New Teen Titans,* and other comics; *E.C.*s (a series of reprinted sets of older popular comics) are a less expensive alternative to buying your favorite Superman episode from the fifties; and periodicals like *Heavy Metal, Fantasy,* and *Eclipse* are the equivalent of easy reading for the comic-book addict.

West Side Comics

107 West 86th Street
724-0432

THIS COMIC-BOOK STORE HAS REAsonable prices and one of the largest selections of Golden Age comics to be found. There is also quite a nice collection of original comic-book art here.

Hours: Monday through Thursday noon to 6 P.M., Fridays till 7 P.M., Saturdays 11:30 A.M. to 6 P.M., and Sundays 1 to 5 P.M.

Services: Orders comics; takes phone queries; buys comics.

Supersnipe Comic Book Euphorium

1617 Second Avenue, at 84th Street
879-9628

ON THE SECOND FLOOR OF THIS comic-book store you will find an unusual gallery of original comic-book art that is well worth a visit (but you must see it by appointment).

Hours: Monday through Wednesday and Fridays 12:30 to 5:30 P.M., Thursdays till 7 P.M., and Saturdays noon to 5 P.M.

Services: Orders comics; conducts searches; takes phone queries; buys comics.

Village S.F. and Comic Shop

319 Sixth Avenue, at 3rd Street
255-3176

VILLAGE SPECIALIZES IN COMICS from the small, independent publishers, like Fantagraphics. It also stocks comics from Pacific Comics, a West Coast publisher.

Hours: Mondays 11 A.M. to 9 P.M., Tuesday through Thursday till 10 P.M., Fridays and Saturdays till 11 P.M., and Sundays noon to 6 P.M.

Services: Orders comics; conducts searches; takes phone queries; buys comics.

COOKING

M. M. Einhorn Maxwell Books

80 East 11th Street, Room 404
228-6767 (call before going)

FOR THOSE OF YOU WHO DEPENDED upon the now defunct Corner Book Shop (not to be confused with the Corner Bookstore) for out-of-print cookbooks and books on food and drink, there is no need for despair: The Maxwells bought almost all of Corner's stock. Two rooms hold their books; one is devoted to food and drink, the other houses a worthy selection of books on dance and other performing arts. These are grim, windowless offices, lined with shelves from floor to ceiling. Most of the books are out-of-print ones, though there are some standard in-print texts, like *Mastering the Art of French Cooking* and books by James Beard and Elizabeth David. You'll find some rare books; that nineteenth-century Pennsylvania Dutch housekeeping book mentioned earlier sells for about $500, but most are in the affordable range, including *Anglo-Indian Cooking at Home,* written in 1895 by the wife of a retired Indian officer (alas, recently sold). If you've ever been curious to know what Victor Hugo considered a model kitchen, or what Dumas's thoughts on mustard were, this is the place to visit.

Hours: By appointment only.

Services: Stocks out-of-print and used books; conducts searches; takes phone queries and mail orders; buys books.

Quinion Books

541 Hudson Street
989-6130

QUINION HAS A FAR MORE ATtractive setting than Maxwell's. Subdued lighting, carpets, and wooden shelves help to disguise the fact that this store has a rather small stock. But cooks who like to browse will want to stop in here, for there's a good selection of in-print cookbooks. Quinion also carries a reasonably large collection of playscripts; it might be better off ignoring the theater angle (at least four other bookstores handle this subject better) and making its stock of cookbooks bigger. While this store has exotica (including books devoted to the cooking of squid and *The Wheelchair Gourmet*), it does not have books that you might expect, such as *Wolfgang Puck's Modern French Cooking.*

Hours: Monday through Sunday noon to 8 P.M.

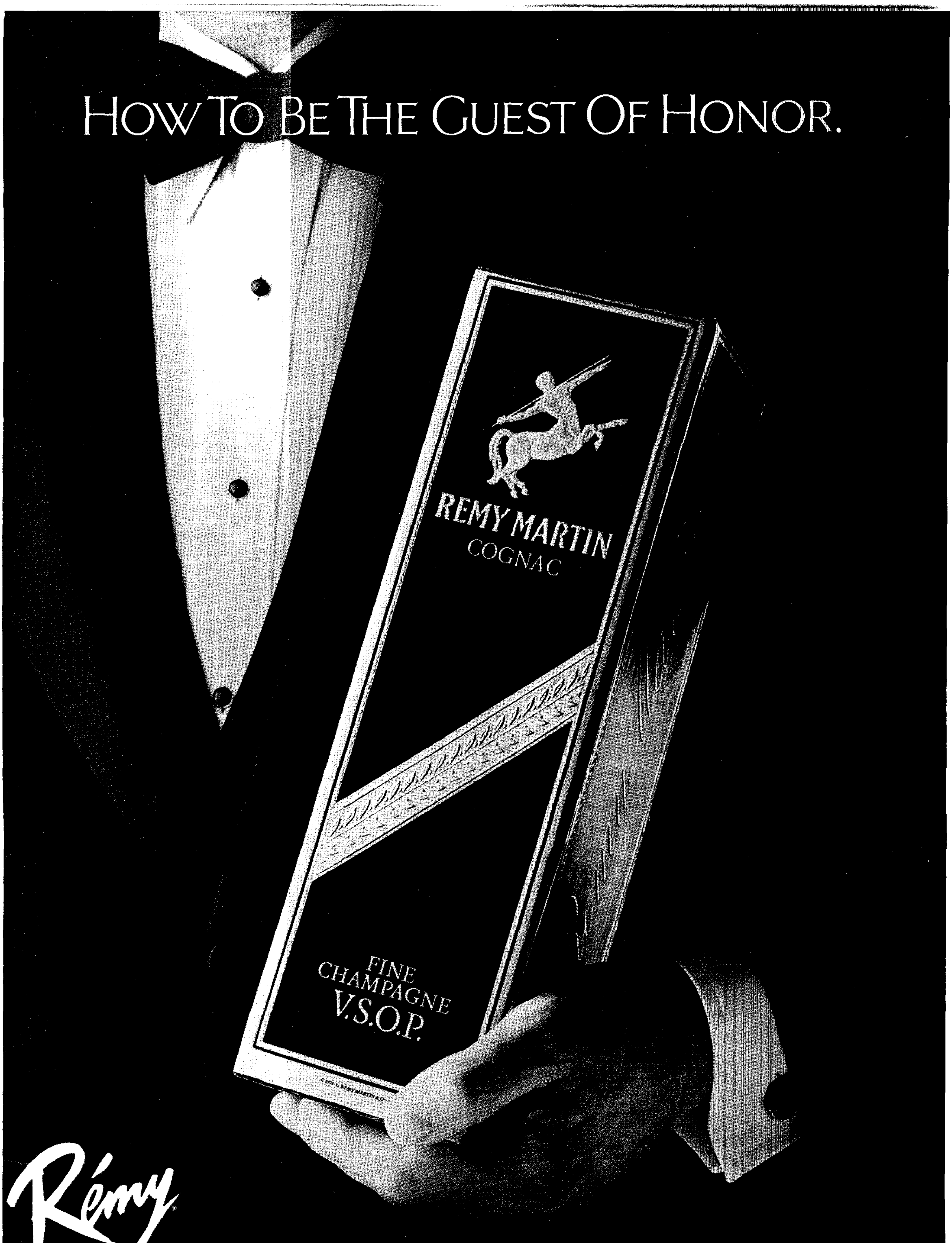
Services: Stocks in-print and a few out-of-print books; conducts searches; orders books; takes phone queries and mail orders; buys books.

DANCE

The Ballet Shop

1887 Broadway, near 62nd Street
581-7990

THIS IS THE ONLY BOOKSTORE IN New York that specializes in both in- and out-of-print books on dance. Unfortunately, the Ballet Shop sacrifices a good deal of its already scarce space to records, postcards, videotapes, T-shirts, and other tourist gimmicks. If you are looking for *Bronislava Nijinska: Early Memoirs,* though, you'll find it here, along with every other important in-print book on dance. There are quite a few out-of-print books too, including Cyril Beaumont's *Complete Book of Ballets* and the supplements to it. Because of its location and glossy appearance, the store is always crowded: Bookstore purists looking for out-of-print or used dance books might be happier at Richard Stoddard (see "Theater") or Maxwell (see "Cooking"). The Ballet Shop, though, is indispensable for in-print works and for its very complete



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collection of periodicals on dance.

Hours: Monday through Saturday 11 A.M. to 8 P.M., and Sundays (if there is a ballet event at Lincoln Center) noon to 5 P.M.

Services: Stocks in-print, out-of-print, and used books; orders books; takes phone queries; buys books.

FILM

Cinemabilia
10 West 13th Street
989-8519

ONE OF THE FIRST THINGS TO greet you in this high-ceilinged, barnlike room is a poster for Charlie Chaplin's *Limelight* looming twenty feet above you. Despite the offhand, sometimes rude manner of the people who work here, this store is valuable for anyone interested in film. The huge periodical section at the front has current and back issues of every conceivable film magazine in several large racks. The selection of current books on film is not outstanding, but there are many used and out-of-print works. The criticism section often has copies of Agee's *On Film,* Manny Farber's *Negative Space,* and quite a few of Kael's books. If you are looking for screenplays or books on the technical aspects of film, though, you might do better with a visit to the Drama Bookshop(see"Theater").

Hours: Tuesday through Friday 11:30 A.M. to 7 P.M., and Saturdays 11 A.M. to 6:30 P.M.

Services: Stocks in-print, out-of-print, and used books; orders books; has a want list; takes phone queries and mail orders; buys books.

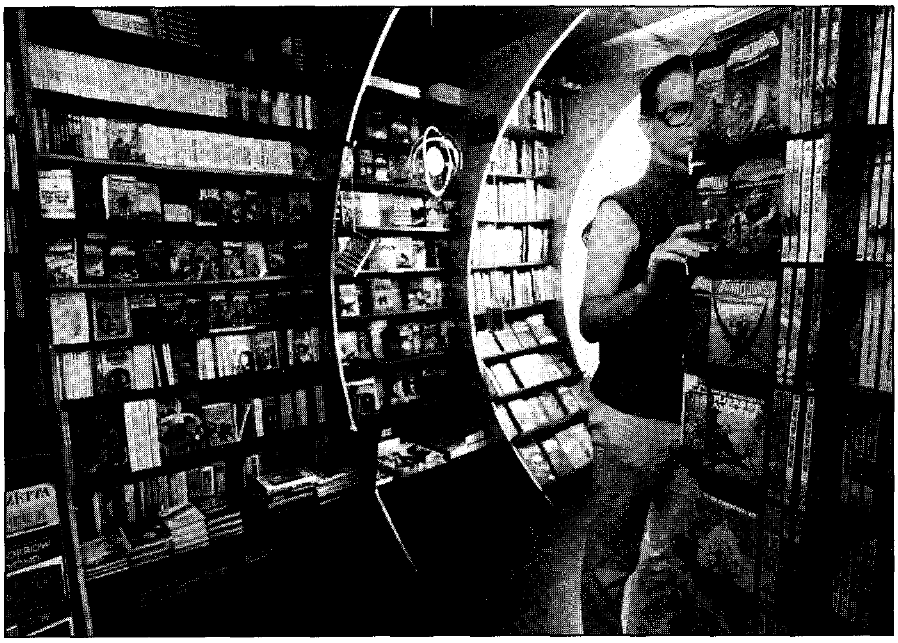
GAY BOOKS

Oscar Wilde Memorial Bookshop
15 Christopher Street
255-8097

THIS BOOKSTORE, WHICH CATERS TO both men and women, does not deal in anything that the owner considers "negative or sensationalistic." It's a small shop, but it has a comparatively good selection. The fiction department has gay classics like E. M. Forster's *Maurice,* Radclyffe Hall's *The Well of Loneliness,* and Colette's *The Pure and the Impure.* The nonfiction books are divided into the practical (*Now That You Know: What Every Parent Should Know About Homosexuality* and *A Legal Guide for Gay and Lesbian Couples* are only two examples) and the historical and biographical, including *Selected Letters of Oscar Wilde* and John Boswell's *Christianity, Social Tolerance, and Homosexuality.* The Oscar Wilde Memorial Bookshop carries quite a few gay and feminist periodicals, among them *Homologie* (in Dutch), *Achilles Heel,* and *Off Our Backs.*

Hours: Monday through Saturday noon to 7 P.M., and Sundays till 6 P.M.

Services: Stocks in-print books and also stocks a few used books; takes telephone queries and mail orders.



Very strange: *The stock at the Science Fiction Shop (co-owner Baird Searles lurks).*

HISTORY

Argosy Book Store
116 East 59th Street
753-4455

SPECIALTY-BOOKSTORE BROWSERS may be surprised to discover that not one store in the city specializes in general history or biography. (Three stores, however, concentrate on military history.) Book clubs, quality general bookstores like Scribner's, and the remainder department at the Strand are the best sources of in-print historical works; for out-of-print histories, Argosy is a good place to begin.

Argosy carries a good deal more than history, but there are nevertheless plenty of history-book stacks to roam among: Half of the third floor is taken up by European history, and Americana fills the fifth floor. A good selection of biographies can be found in the basement. There is a rarefied feel to Argosy's main area, with its paneled walls, polished brass rails, old prints, and superior young clerks, but on the other floors you will often find yourself alone and in rooms more conducive to aimless prowling. If you are longing for an out-of-print history book connected with a war—any war—the Military Bookman (see below) is still the best place to start. But if you've been itching to read the correspondence between John Adams and William Cunningham or need a back issue of *American Heritage* (a complete run of this periodical is in the basement), Argosy can serve you very well.

Hours: Fifth floor, Monday through Friday 9:30 A.M. to 5:30 P.M. Rest of store, Monday through Friday 9 A.M. to 6 P.M. (October through May, also open Saturdays 10 A.M. to 5 P.M., but fifth floor closed Mondays.)

Services: Stocks out-of-print books; conducts searches; takes phone queries and mail orders; buys books.

The Military Bookman
29 East 93rd Street
348-1280

EVERYONE HERE IS NICE, KNOWLEDGEABLE, and mildly crazy—just what you'd expect of people who sell books with titles like *How to Abandon Ship, Manual for Minesweepers, Tanks Are Mighty Fine Things,* and *G.I. Nun.* Surprisingly, the store is quite homey, with wicker chairs, low bookcases, and brick and wood-paneled walls. (It's the downstairs quarters—complete with voice tubes—of a turn-of-the-century townhouse.) This is the only place in New York that specializes in used and out-of-print military, naval, and aviation histories. The books are organized by category, not by author, and the headings are as exact as "Elite Units," "Europe 1944–45," and "Russian Imperial." Upstairs there's a poster gallery with classics from both World Wars (LOOSE LIPS SINK SHIPS and BEAT BACK THE HUN, for example). This store has some customers who are in penal institutions (presumably they order by mail).

Hours: Tuesday through Saturday 10:30 A.M. to 5:30 P.M.

Services: Stocks out-of-print and used books; has want list; takes phone queries and mail orders; buys books.

The Soldier Shop
1013 Madison Avenue, at 78th Street
535-6788

AFTER YOU'VE WANDERED through the musty stacks of the Military Bookman, a visit to the Soldier Shop is a bit like stumbling into Disneyland. There's a glass case filled with medals; miniature soldiers and authentic helmets are scattered throughout this small, colorful shop. Accordingly, there isn't that much room for the books. This is, however, the only bookstore in New York that specializes in eighteenth- and nineteenth-century in-print military histories, and if you want to own *Dutch-Belgian Troops of the Napoleonic Wars,* you are not likely to find it anywhere else in town.

Hours: Monday through Friday 10 A.M. to 6 P.M., and Saturdays till 5 P.M.

Services: Stocks in-print and out-of-print books; takes phone queries and mail orders.

Sky Books International
48 East 50th Street
688-5086

HOVERING OVER THE ENTRANCE to Sky Books is a large model of a C-119—a plane that, the owner explains, "we didn't like too much." When asked why, he says simply, "Fell down a lot." Men from the last few wars like to frequent this friendly military bookstore, exchanging anecdotes about the beaches of Normandy and browsing through back issues of *Born in Battle.* The store complements the Soldier Shop quite nicely, as Sky Books emphasizes twentieth-century military history—aviation in particular. The books tend to be displayed along the walls rather than shelved, and this creates the illusion of a much larger stock than really exists. The aviation section, however, is quite good—here's where you'd go to find an in-depth analysis of an F-111 or a flight manual for a B-17. And the periodical selection is impressive, featuring such popular magazines as *Gung-Ho* and *Survive.*

Hours: Monday through Saturday 10 A.M. to 7 P.M.

Services: Stocks in-print and out-of-print books; orders books; takes phone queries and mail orders (for these, call 767-6632); buys books.

LITERATURE

Gotham Book Mart & Gallery
41 West 47th Street
719-4448

"WISE MEN FISH HERE," GOTHAM'S placard declaims. Connoisseurs have called this the only real bookstore in New York—but though it *is* something of a literary shrine, casual browsers should not be put off. The staff members are remarkably knowledgeable, but they're cheerfully free of the arrogance that marks a place like Argosy.

Gotham specializes in twentieth-century literature, though you will find classics from other periods. You'll need a spirit of adventure to enjoy this place; the low-ceilinged rabbit warrens of rooms are packed with people, and the shelves are often two-deep in books, with others wedged in sideways, unceremoniously. Be prepared to twist, turn, and reach, or else you may miss something wonderful. This is the bookstore where you can find that out-of-print Honor Tracy novel, or any of Elizabeth Bowen's or C. S. Lewis's books. Everything to do with an author—his letters, criticism by and about him, and biographies—is shelved with his fiction. This is convenient, but otherwise the organization is haphazard. The Russian-literature section is in the front of the store, but you won't find Tolstoy there; he resides in the back. James Joyce and Henry Miller have their own bookcases: "They are the pillars upon which this shop was built," explains a staffer, with a straight face. Because of this arbitrary cataloguing (and because a good deal of the stock remains in the closed basement), it really pays to ask for help. Gotham has many of the poetry volumes you'll find at Phoenix (see below), though Gotham's stock is not as extensive. One of the greatest joys is this shop's collection of periodicals, most of which are piled on top of the low bookcases that crowd the fiction room. You can get *Antaeus, Conjunctions, Grand Street,* and, upon request, back issues from the twenties and thirties of publications like *Partisan Review, transition,* and *Little Review.*

Hours: Monday through Friday 9:30 A.M. to 6:30 P.M., and Saturdays till 6 P.M.

Services: Stocks in-print, out-of-print, and used books; conducts searches; orders books; takes phone queries and mail orders; buys books.

Isaac Mendoza Book Company
15 Ann Street
227-8777

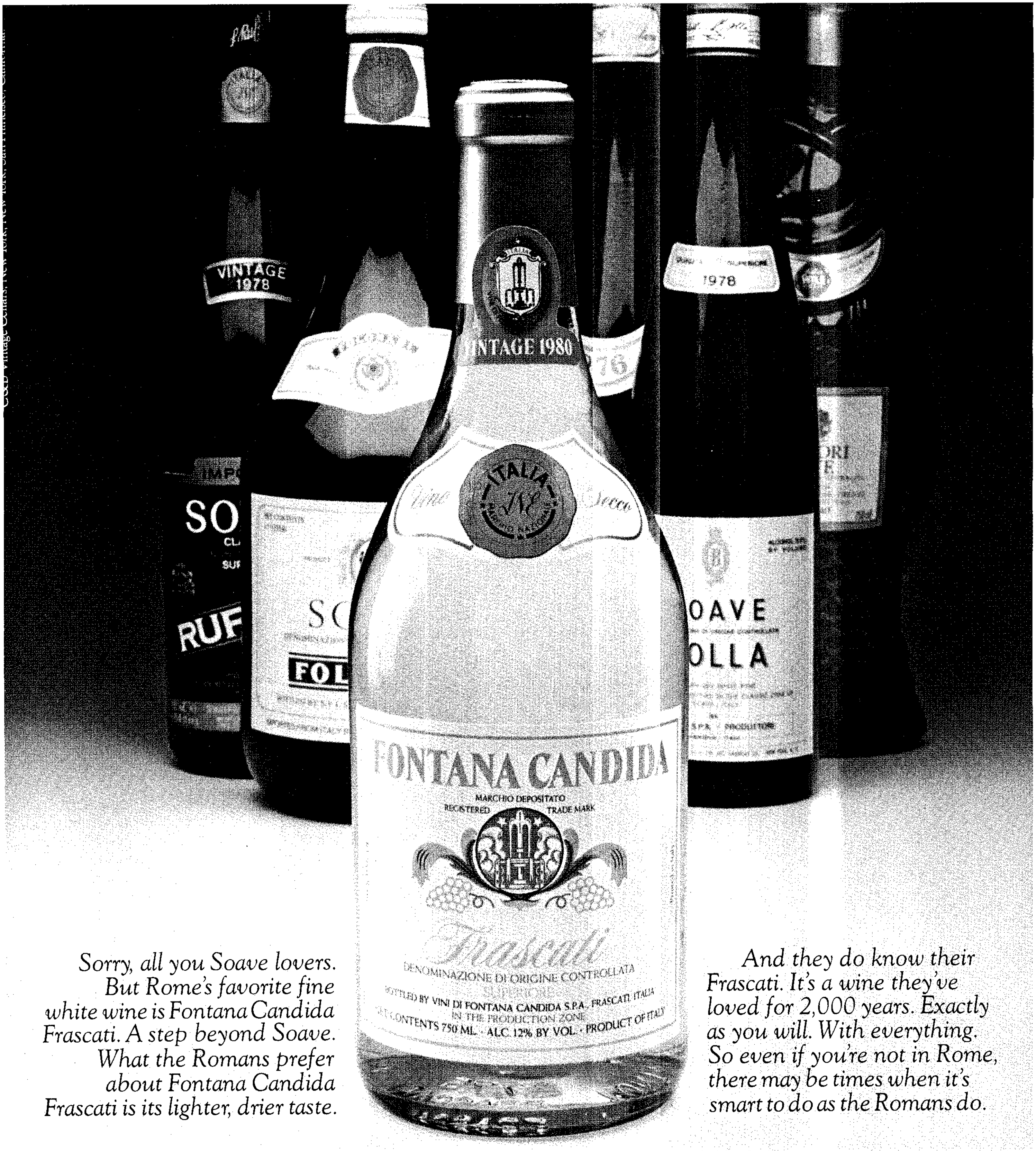
THIS IS NOT A SPECIALTY STORE AT all, but the fiction selection is so spectacular that it demands inclusion. From noon to two on any weekday, Mendoza is crammed with the Wall Street crowd, but on weekends it is an oasis for quiet browsing. The fiction on the main floor is standard fare, always well picked over; ignore it and go straight down the stairs into the dank and dusty basement. Here you will find shelf after shelf of treasures. On my last visit I saw an almost complete collection of Kingsley Amis's books, quite a few of Rumer Godden's, and a hard-to-find collection by Muriel Spark. Even when the store is at its busiest you will often find yourself alone in this book lover's paradise.

Hours: Monday through Friday 10 A.M. to 6 P.M., and Saturdays 11 A.M. to 5 P.M.

Services: Stocks out-of-print and used books; takes phone queries; buys books.

Phoenix Book Shop
22 Jones Street
675-2795

POETRY LOVERS WILL FIND PHOENIX dangerously addictive. Walking into this sunny, glass-fronted room, you are stared down by a photo of Marianne Moore and a stuffed owl with outspread wings perched over a doorway. "It's the closest I could get to a phoenix," explains the owner. The mock phoenix guards the back room, where you can see first editions of Gertrude Stein and the poems of T. S. Eliot. A quick glance at the shelves reveals Randall Jarrell's *Complete Poems* and his criticism, John Berryman's works, and Anne Sexton's *Forty-Five Mercy Street.* Twentieth-century poetry makes up the major portion of the stock, although you will find earlier works. (There's a small—and good—fiction section, with the emphasis on authors like Kingsley Amis.) Small-press poetry booklets abound, including some that are almost impossible to find elsewhere. Phoenix has a fine collection of poetry and literary periodicals, from 1950s issues of *Transatlantic Review* to current *Hudson Reviews.* Just sold: a complete run of Eliot's *Criterion.*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Services: Stocks in- and out-of-print books and first editions; takes phone queries and mail orders; buys books.

MATH, SCIENCE

Stevens & Company Books, Inc.
200 Park Avenue South, at 17th Street
Room 914
477-2930

OPERATING-ROOM-GREEN WALLS, books, papers, and more books piled in every conceivable corner: At first sight Stevens & Company is not a particularly appealing place. There is an order to this madness, though, and if you've been looking for an English translation of *Gauss's Work on the Theory of Least Squares,* the owner will pull it off its shelf without hesitation. Less specific browsing is possible, too. If you are interested in learning what was happening in physics at the time of the Manhattan Project but don't have any author or title in mind, you will be guided to the appropriate shelves. Stevens is not the only place with a first-rate mathematics selection: The National Bookstore (page 52) has many classic mathematical works (though its emphasis is on in-print books). But, in addition, Stevens has an impressive collection of out-of-print books on the history and practical application of science.

Hours: By appointment. Call before going.

Services: Stocks in-print, out-of-print, and used books; conducts searches; takes phone queries and mail orders; buys books.

MUSIC

Joseph Patelson Music House
160 West 56th Street
582-5840

LUNCHTIME ON ANY GIVEN DAY finds musicians from Carnegie Hall in this store, buying scores they haven't been able to find anywhere else or flipping through the file of concert-review clips that's kept by the bay window in front. The stock of scores is outstanding, but so is the selection of books on music. If you cannot find a book or a score, be sure to ask for help; any number of people will be happy to direct you to the second floor, with its large bookcase stocked with publishers' catalogues. Patelson's takes seriously the business of catering to the customer's every need: Where else could you find a score of Bach's Cantata No. 4, a critical analysis of the piece, a review of its last performance, and even a Bach portrait on the wall?

Hours: Monday through Saturday 9 A.M. to 6 P.M.

Services: Stocks in-print and some out-of-print and used books; orders books; takes phone queries and mail orders; buys books.

Schirmer Music
40 West 62nd Street
541-6236

THE ORIGINAL SCHIRMER'S CLOSED a couple of years ago, and this much smaller store's stock doesn't have the breadth and depth of Patelson's. Though there's a good selection of musical scores, the collection of books on music is rather sketchy.

Hours: Monday through Saturday 10 A.M. to 8 P.M., and Sundays 1 to 6 P.M.

Services: Stocks in-print books and musical scores; takes phone queries.

MYSTERY

Murder Ink
271 West 87th Street
362-8905

MURDER INK HAS DOUBLED IN size since last November, but it's still as cozy as a good English whodunit. Two enormous cats lolling on a librarian's desk and a brooding plaster Maltese falcon (a duplicate's for sale) welcome you into this haven of mystery and intrigue. The energetic owner quickly explains that the books are organized by genre rather than author: "That way you don't have Raymond Chandler next to the Christies, which, of course, makes absolutely no sense at all!" When I asked for Josephine Tey's books she crisply answered, "Classic British, not enough of." There is even a section devoted to nuns and priests as detectives. It's a charming idea, with one flaw—the sections are not labeled, and that leads to some confusion.

It would be difficult, if not impossible, to name an in-print mystery that is not on Murder Ink's shelves, and the used and out-of-print selection is also excellent. If you are having trouble remembering a title, you can turn to a desk library of reference works, including how-to books, works of criticism, and the store's namesake, *Murder Ink.* And for true mystery addicts there are back issues of periodicals like *Ellery Queen's Mystery Magazine* and back and current numbers of *Armchair Detective* and *Bondage*—as in James.

Hours: Monday through Wednesday, Fridays, and Saturdays 1 to 7 P.M., and Thursdays till 10 P.M.

Services: Stocks in-print, out-of-print, and used books; has want list; orders books; takes phone queries and mail orders; buys books.

The Mysterious Bookshop
129 West 56th Street
765-0900

THERE CERTAINLY ARE DIFFERences between this shop and Murder Ink, but there's no point in trying to choose between them. The Mysterious Bookshop's quarters are larger, but its selection is almost identical to Murder Ink's. The bottom floor is given over to paperback editions (Murder Ink mixes its cloth and paper), and these are often duplicates of what you'll find upstairs. The first floor also houses most standard mystery periodicals. But make your way up the circular metal staircase and you will find yourself in the perfect room for browsing: worn red leather chairs, faded carpet, and rolling ladders for convenience. To add to the ambience, there is a cabinet of rare Sherlock Holmes books. If you are lucky, the doors leading to the owner's private library will be open, making you feel, more than ever, as if you were standing on the game board of Clue.

Hours: Monday through Saturday 11 A.M. to 7 P.M.

Services: Stocks in-print, out-of-print, and used books; conducts searches; orders books; takes phone queries and mail orders; buys books.

OCCULT

Samuel Weiser
740 Broadway, near Astor Place
777-6363

SELECTING A NEW BOOK CAN OFTEN be a shot in the dark, but Samuel Weiser's customers have an added edge in their decision-making: This store sells not only books but crystal balls and pendulums, and people are known to consult these sources before deciding if *Practical Mysticism* is for them. The atmosphere is crazy but congenial. Weiser's is, if anything, overstaffed with pleasant, knowledgeable young people who really seem to believe in the occult: Belief must be a prerequisite for the job. There are quite a few stores specializing in the occult and Eastern philosophy, but Weiser's has the best selection of books, both current and out of print, that you'll ever find. Tantalizing titles pop out everywhere. *Men Who Wouldn't Stay*

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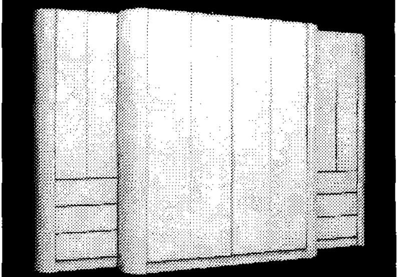

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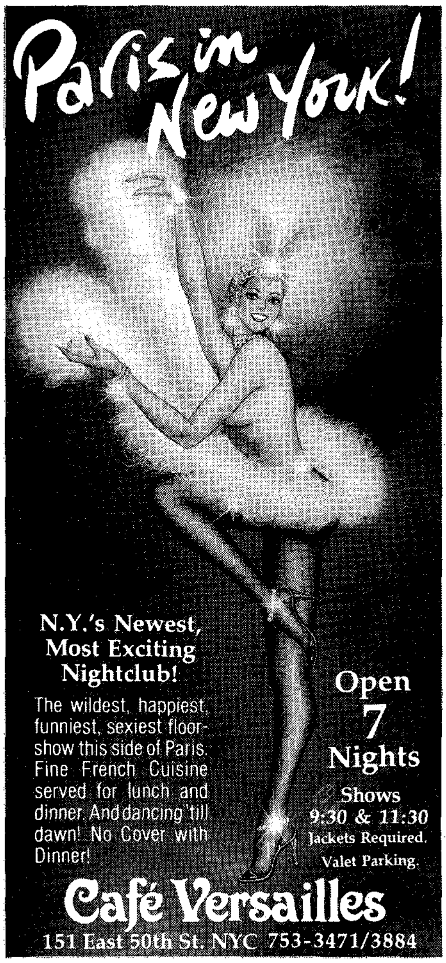

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Dead and *The Spoor of Spooks* are typical of what you will see. The books are extremely compartmentalized, with headings like "Alchemy," "Occult Fiction," and "Healing" (unorthodox methods only, please). And, to complete the experience of this store, take a look at its shelves of rare books. What occult store would be complete without a signed edition of Houdini's *A Magician Among the Spirits*?

Hours: Monday through Wednesday and Fridays 9 A.M. to 6 P.M., Thursdays 10 A.M. to 7 P.M., and Saturdays 9:30 A.M. to 5 P.M.

Services: Stocks in-print, out-of-print, and used books; has want list; orders books; takes phone queries and mail orders; buys books.

PHILOSOPHY

National Bookstore
15 Astor Place
475-4946

FOR A STORE DEALING IN THE WORKS of such a humane and tolerant man as William James, the people at National are remarkably unpleasant. They know their subject—if you mention Rudolf Carnap, someone will nod in recognition, and if pressed can even name the Carnap books in stock—but they seem strangely reluctant to impart any of their knowledge. Do not expect a friendly tête-à-tête on Hume if you go to this store. National is a vast and orderly space totally devoid of charm, but it has the best collection of in-print philosophy books available. It carries the complete Loeb Classical Library and standard texts like *Hegel's Philosophy of Religion* and Macmillan press's *Encyclopedia of Philosophy*. Whether you're looking for Kant's *Solution for Verification in Metaphysics* or just want to add to your Bertrand Russell collection, National is the logical place to start. The mathematics section is also quite good, and includes the works of mathematicians like Quine and Hilbert.

Hours: Monday through Friday 10:30 A.M. to 7 P.M., and Saturdays till 6:30 P.M.

Services: Stocks in-print and out-of-print books; orders books; takes phone queries.

Books & Company
939 Madison Avenue, near 74th Street
737-1450

ALTHOUGH IT'S NOT A SPECIALTY store, Books & Company has such a good philosophy section that it deserves mention here. The selection is nowhere near as broad as National's (only a few of the Loeb Classical Library volumes are in stock), but most of the standard works can be found here—and the atmosphere is a good deal more pleasant. (So are the staffers.) There are brick walls, wooden shelves, brown carpeting, and, on the second floor—the philosophy department—a leather sofa and plenty of floor space to put bookworms at ease. This is the perfect place to skim through Wittgenstein's *Tractatus* or Heidegger's *Essence of Reason*. On the second floor, too, is an amazing collection of periodicals. Most are literary (*The Paris Review, Grand Street,* and *Conjunctions* are just a few examples), but you'll find philosophy periodicals as well, including *Telos* and *The Philosophical Forum.*

Hours: Monday through Saturday 10 A.M. to 7 P.M., and Sundays 11:30 A.M. to 6 P.M. October through May the store is open on Tuesdays till 8:30 P.M.

Services: Stocks in-print books; takes phone queries and mail orders; buys books.

POLITICAL SCIENCE

Universal Distributors
84 West 13th Street
243-4317

POSTERS OF LENIN LINE THE WALLS here, and little red booklets proliferate. This is a large, grim, purely functional space with glaring overhead lights, but what else would you expect from a store that carries the collected works of Lenin (45 volumes in all)? The store deals entirely in Marxist books—virtually every in-print title in this area. Here's the place to go if you've been looking for *Dialectical Materialism* or if you read magazines like *Soviet Woman* and *Bulgaria Today*. The huge selection of Communist periodicals includes *World Marxist Review; STP: Socialism, Theory and Practise;* and *Sputnik.* Most of the books and magazines come from Moscow's Progress Publishers and have been translated into English. While the majority deal with political science and economics, there are some on the lighter side of Communism, such as *Who's Who in Soviet Cinema* and *Children and Sport in the U.S.S.R.* The owner mentioned in passing that his best customer is the U.S. Army: "They like to see what the Communists are thinking."

Hours: Monday through Friday 10 A.M. to 6 P.M., and Saturdays till 3 P.M., but call before going.

Services: Stocks in-print and out-of-print books; takes phone queries and mail orders.

Laissez Faire
206 Mercer Street
460-8222

THE ATMOSPHERE IS A BIT MORE relaxed at Laissez Faire, as it should be in a libertarian store. Laissez Faire has just one small room, but, while its stock is small, it has all the important free-market works by authors like Milton Friedman and Ludwig von Mises. Lysander Spooner's booklets are also available; *The Unconstitutionality of the Laws of Congress Prohibiting Private Mails* was one of the catchier titles. The store is highly organized: Spooner's works fall under the "Anarchism" section. Other categories include "Revisionist History," "Free-Market Economics," and "Social Disharmony." There's a fairly large "Tax" section, of course, with the emphasis on books like Chodorov's *The Income Tax: Root of All Evil* and Edmund Wilson's *The Cold War and the Income Tax: A Protest.* A few libertarian periodicals are available, with *Inquiry, New Individualist Review,* and *Reason: Free Minds and Free Markets* as typical examples. Be sure to take a look at the buttons at the front desk—one of my favorite slogans was "Taxation Is Theft."

Hours: Monday through Saturday noon to 7 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.

PSYCHOLOGY

Brunner/Mazel
19 Union Square West, eighth floor
924-3344

AN ABRUPT YOUNG MAN SURVEYS you from behind a glass wall before you are buzzed into this large, barren room, with its metal bookcases zigzagging from wall to wall; not exactly the warm, supportive atmosphere one might expect from a psychology store. Brunner/Mazel is the only bookstore that specializes in psychology; unfortunately, it deals only in in-print works. Most of the classics of psychology can be found here (Brunner/Mazel also publishes its own books), with authors like Freud, Erikson, and Jung much in evidence. The entire Norton series of Freud's works fills a separate bookcase. There are, however, some surprising omissions, like Bettelheim's *Children of the Dream.*

Hours: Monday through Friday 9 to 4:45 P.M., and Saturdays 10:30 A.M. to 3:30 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.

RELIGION

Union Theological Seminary Bookstore

3041 Broadway, at 120th Street
662-7100

* * *

ANY THEOLOGY BOOKSTORE that's located on the corner of Reinhold Niebuhr Place and inside a seminary as well has a cachet that's hard to beat. Union caters to theology students, and its large, pristine, scrupulously well-organized room carries any in-print book remotely connected with theology. Thus, you will find not only C. S. Lewis's religious tracts but also his chronicles of Narnia. There is a good selection of Niebuhr's books, of course, and Thomas Merton's poetry, and almost every volume of Eerdman's mammoth series, *The Nicene and Post-Nicene Fathers*. And for those of you who like to relax after work with a good theological magazine, this bookstore carries *The Union Seminary Quarterly Review* and *Parabola*.

Hours: Monday through Friday 10 A.M. to 4:45 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.

Paraclete

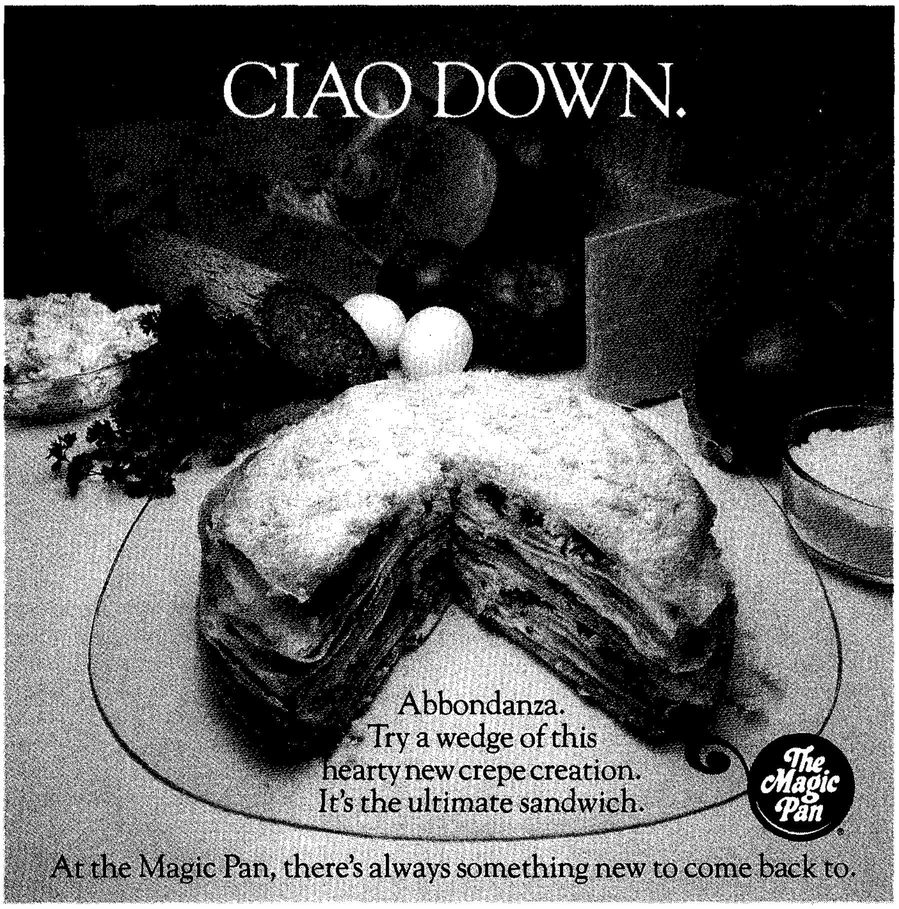
146 East 74th Street
535-4050

* * *

DESPITE THE PAROCHIAL-SCHOOL appearance of its pale-blue walls and messy wire-rack shelves, Paraclete is the only theology bookstore besides Union that emphasizes the works of Hans Küng rather than inspirational tracts. The store's name, taken from a sermon of the Jesuit poet Gerard Manley Hopkins, is a good indication that this store is for people who are serious about theology. Paraclete is less than half the size of Union, and the organization leaves a good deal to be desired, but its staff members are eager and quite knowledgeable, and you will find quite a few important works here. Swanson's *The Horizontal Line Synopsis of the Gospels* and Thomas a Kempis's classic *The Imitation of Christ* are just two examples of what is worthwhile in this store.

Hours: Tuesday through Friday 10 A.M. to 7 P.M., and Saturdays till 6 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.



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East West Books

78 Fifth Avenue, near 13th Street
243-5994

EAST WEST, WHICH COVERS EASTERN religions, is more than a bookstore; it's a way. When a young woman asking plaintively for her astrological calendar became nasty because the store had run out, the staffers never lost their expressions of deep serenity. As they later explained, "*Nothing* upsets us, sweetheart." At first glance, East West could be any nondescript New York bookstore, with its gray carpeting, subdued lighting, and classical music in the background, but one glance at the "Bodyworks" section, with *The Healing Needles* alongside the Yoga texts, and you know where you are. This large store has an extremely varied group of subjects—most with an Eastern bent—the cookbooks, for instance, tend to be guides to tofu and macrobiotic fare. The areas for Zen, Buddhist, and Indian and Chinese philosophers are quite extensive. And for all of you who were tantalized by André Gregory's descriptions of Findhorn in *My Dinner With Andre,* a bookcase labeled "Alternatives" has several shelves occupied by books on the eccentric Scottish group.

Hours: Monday through Thursday 10:30 A.M. to 8 P.M., Fridays and Saturdays till 7 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.

SCIENCE FICTION

The Science Fiction Shop

56 Eighth Avenue, at Horatio Street
741-0270

WALKING INTO THIS BOOKSTORE is a bit like entering the set of a low-budget *Star Trek* movie. The walls, ceiling, and floor are all jet black; silver-painted plywood arches emerge from between the bookcases that house titles like *Warm Worlds and Otherwise, Darker Than You Think,* and *Untouched by Human Hands.* Quite a few bookstores carry current science-fiction books, but this one has an astronomical selection of science fiction and fantasy. The used and out-of-print books line the tops of the bookshelves, and the store's philosophy is printed on one edge: "Science fiction, far from being an unimportant minor offshoot, in fact represents the main literary tradition of the twentieth century" (J. G. Ballard). Periodicals like *Locus* and *Science Fiction Digest* are available, and a copy of *A Reader's Guide to Science Fiction* (written by the store's owners) hangs conveniently on a string from the ceiling.

Hours: Monday through Friday 11 A.M. to 7:45 P.M., Saturdays till 6 P.M., and Sundays noon to 6 P.M.

Services: Stocks in-print, out-of-print, and used books; takes phone queries and mail orders; buys books.

THEATER

Drama Bookshop

723 Seventh Avenue, at 48th Street
second floor
944-0595

THE DRAMA BOOKSHOP RECENTLY moved, and while its new home is spacious, every available inch still seems to be filled with books. Quite a few eager young people (all of whom have that look of the unemployed actor) work here, but this store is so well organized you will probably need very little, if any, assistance. The criticism section has most of the important in-print works, such as Eric Bentley's *The Playwright as Thinker* and Francis Fergusson's *The Idea of a Theater.* There is a separate area for Shakespearean criticism; this is one of the few bookstores in the city that stock Goddard's *The Meaning of Shakespeare.* The production end is also very well represented, with separate sections for theater management, directing, makeup, costumes, and so forth. The dance area is particularly good. There are several other theater bookstores in the Times Square vicinity, but most emphasize acting editions of plays and are weak on criticism. And none of them has the selection of theater periodicals that this store has. Richard Stoddard (see below) is the best source for used and out-of-print theater books, but if you're looking for an in-print work, whether it's a new Edward Bond play or George Steiner's *The Death of Tragedy,* you can be sure you'll find it here.

Hours: Monday through Friday 9:30 A.M. to 6 P.M., and Saturdays 1 to 5 P.M.

Services: Stocks in-print books; orders books; takes phone queries and mail orders.

Theatre Books

1576 Broadway, near 47th Street
Room 312
757-2834

THEATRE BOOKS IS A DECENT BOOKstore, but its tiny rooms do not hold as good a selection of current books as Drama Bookshop's, and Richard Stoddard has a far better stock of used and out-of-print works.

Hours: Monday through Friday 10:30 A.M. to 6 P.M., and Saturdays noon to 5 P.M.

Services: Stocks in-print, out-of-print, and used books; conducts searches; orders books; takes phone queries and mail orders; buys books.

Richard Stoddard Performing Arts Books

90 East 10th Street
982-9440

IF YOU ARE AN OBSESSIVE COLLECTOR of Broadway playbills, you may be interested to know that Richard Stoddard has a huge number from the 1930s and '40s, including those for shows like *Awake and Sing, Anything Goes,* and *Life Begins at 8:40.* This store has the city's best selection of used and out-of-print books dealing with theater; there is a complete run of *Theatre World,* from 1944/45 to 1979/80. Besides books dealing with all aspects of theater, including a few technical works, there is a respectable selection of books on dance. If you are looking for an out-of-print dance book and the Ballet Shop does not carry it, this store is worth a try, especially as Richard Stoddard does do searches. Unlike Drama Bookshop, which is always crowded and bustling, this store is a haven of peace and quiet. And the table in the center of the room practically demands that you spend some time quietly browsing, for it is covered with albums of old playbills and rehearsal shots. Even if you have come here just to buy *Lee Strasberg: The Imperfect Genius of the Actors Studio,* who could resist a peek at the Lunts or Basil Rathbone?

Hours: Wednesday through Saturday 11 A.M. to 6 P.M., and Sundays 1 to 6 P.M.

Services: Stocks out-of-print books; conducts searches; takes phone queries and mail orders; buys books.

TRAVEL

The Complete Traveller

199 Madison Avenue, at 35th Street
679-4339

FOR ALL OF YOU ANGLOPHILES WHO want to read something besides another Frommer guide before your next trip to the British Isles, the Complete Traveller has the perfect book for you: *Hospitable England in the Seventies*—the 1870s, that is. This store concentrates on current books and maps for the traveler, but at the back of the store there is a large bookcase filled with used and out-of-print books. New York City addicts who are mourning the passing of Cityana and New York Bound will find the section on this city quite large, although most of the works are in-print guides rather than older histories. No one is terribly helpful here, but it's such fun to be in a store where you can wander from a motor map of Poland to a turn-of-the-century book on the cathedrals of southern France, then end up with *Nude Beaches and Recreation*, that it hardly matters.

Hours: Monday through Saturday 10 A.M. to 6 P.M.

Services: Stocks in-print, out-of-print, and used books; orders books; takes phone queries and mail orders.

WOMEN

Womanbooks
201 West 92nd Street
873-4121

WHAT WOULD YOU DO IF YOUR ten-year-old daughter announced that all her books were sexist? A visit to Womanbooks might make more sense than a visit to Eeyore's, for this store has a large children-and-young-adults section, with all its books guaranteed to be non-sexist and non-racist. In fact, the atmosphere here is reminiscent of a children's library, with cheerful folk music, islands of low shelves, and plenty of tables and chairs. The fiction section is excellent. You will find all of Elizabeth Bowen's books (Gotham can also boast this feat), and the works of Willa Cather, Radclyffe Hall, and May Sarton, among others. The nonfiction areas are heavily compartmentalized, with headings like "Living Together and Alone," "Lesbian," and, of course, "Herstory." The "Women and Nature" section is admirable; you'll find Annie Dillard's *Pilgrim at Tinker Creek* and (soon) Anne La Bastille's *Woodswoman*, among others. While I perused *Women's Liberation in China*, a Swedish woman came into the store wanting advice on purchasing "five hundred dollars' worth of books to start a feminist library back home." Womanbooks is not the only women's bookstore in New York, but it certainly is the best. It also has the most complete collection of lesbian and feminist periodicals that you'll find, including *Off Our Backs*, *Conditions*, and *Gayellow Pages*.

Hours: Tuesday through Saturday 10 A.M. to 7 P.M., and Sundays noon to 6 P.M.

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IN STYLE

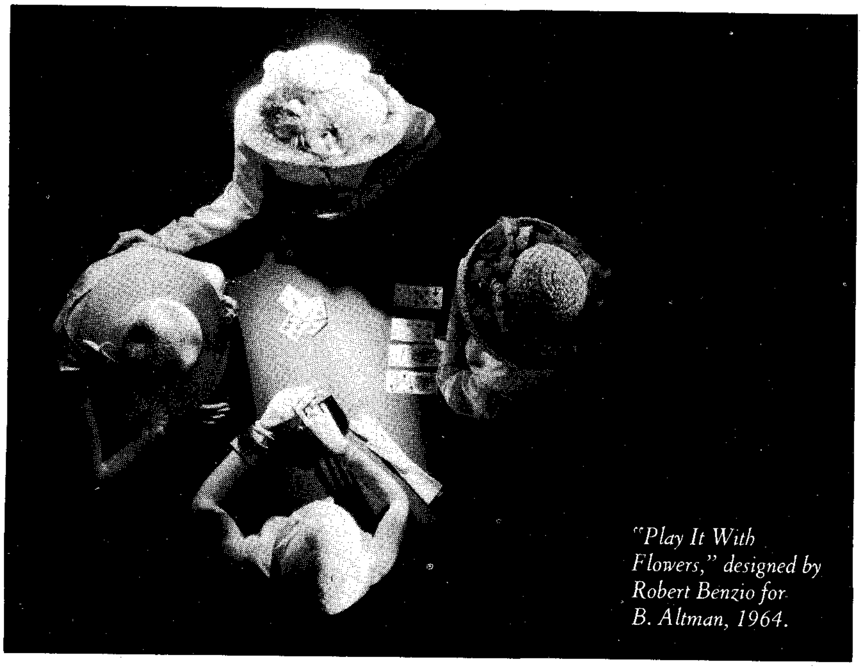
BY ANNA WINTOUR

Rare Windows

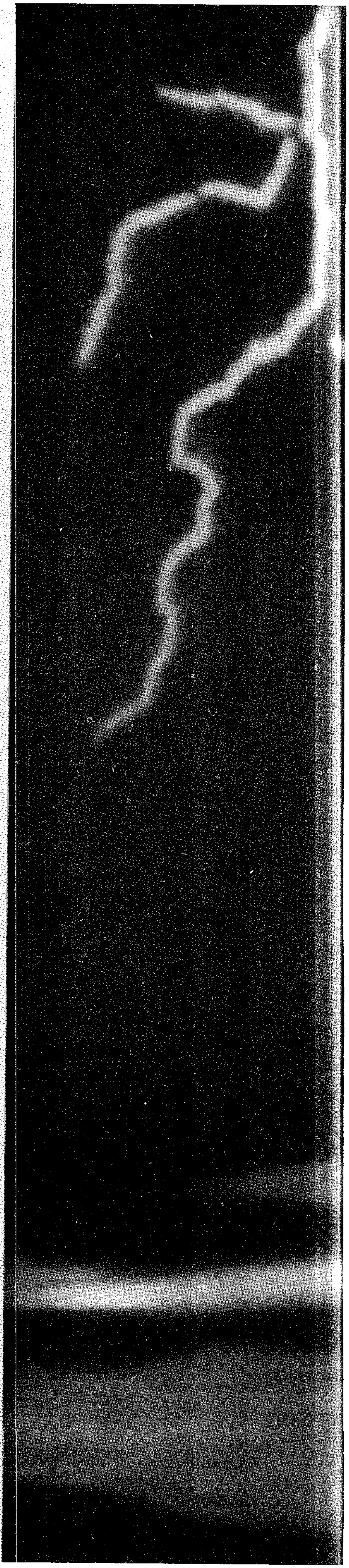
A STORE'S windows, like a person's eyes, mirror what's inside. In the hands of a talented designer, they also reflect what's going on in the outside world and, of course, draw people into the store. On these four pages, the work of two of New York's most innovative designers. This gothic-romantic heroine by Stephen de Pietri will debut at Henri Bendel on September 10.

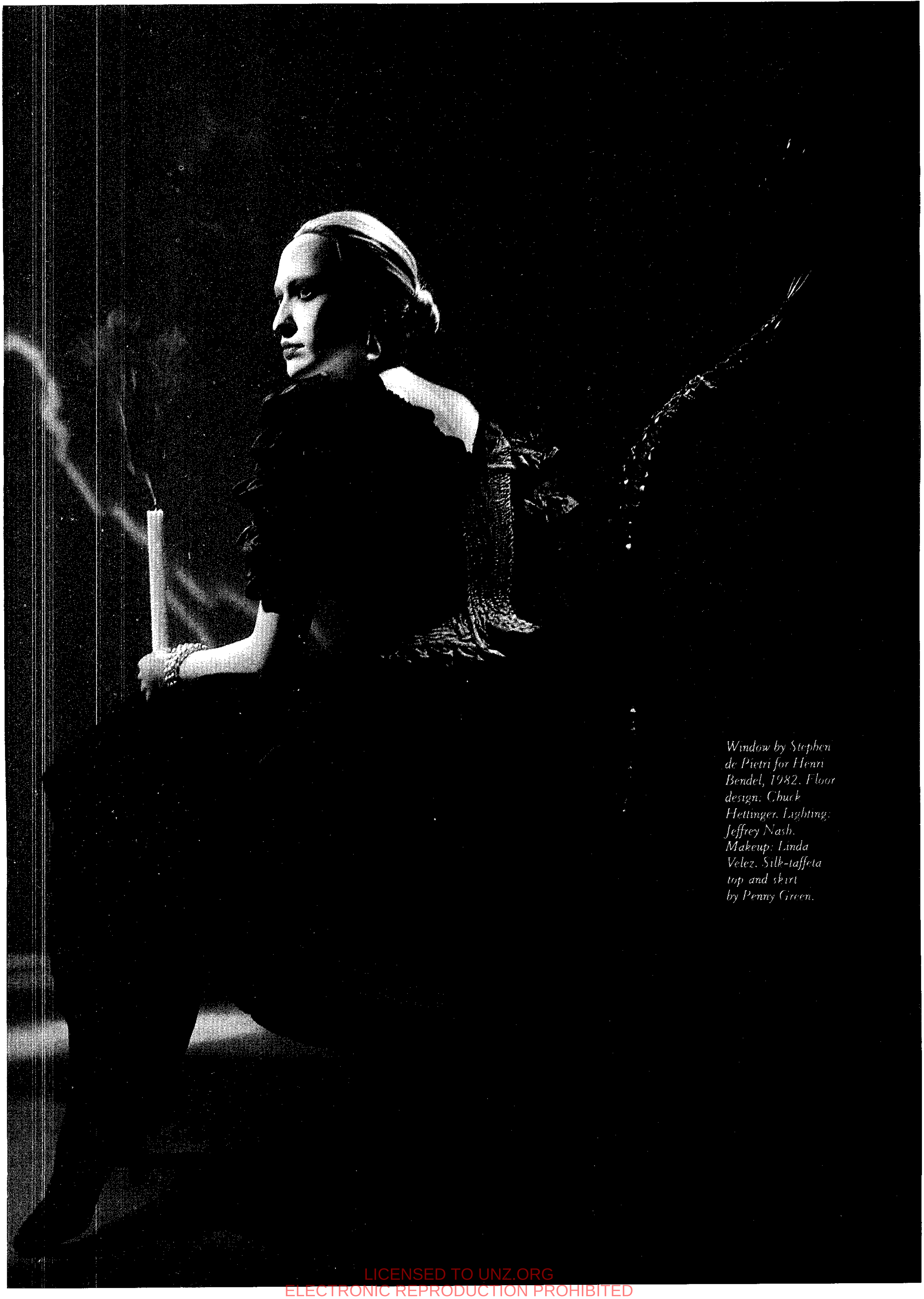
The art of window-dressing is not a new one. The photograph below and those on page 58 are from *Show Windows,* a book by Barry James Wood—to be published next month by Congdon & Weed—that chronicles "75 Years of the Art of Display."

Photographed by Jean Pagliuso

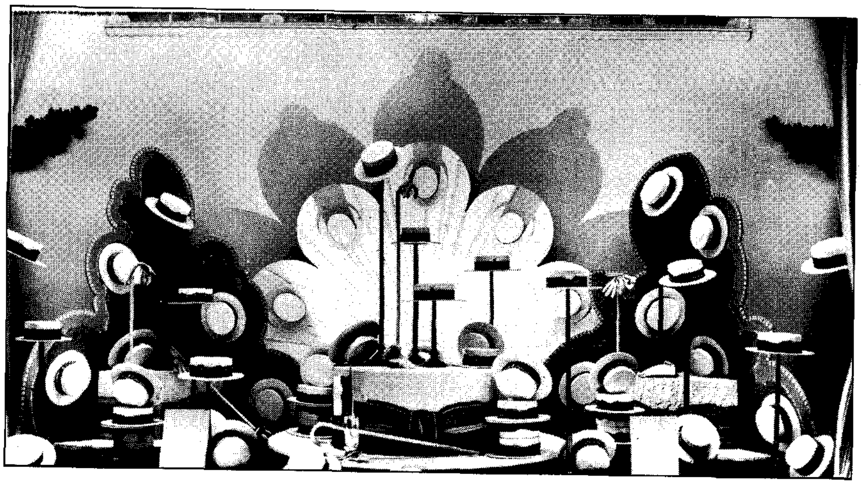


"Play It With Flowers," designed by Robert Benzio for B. Altman, 1964.



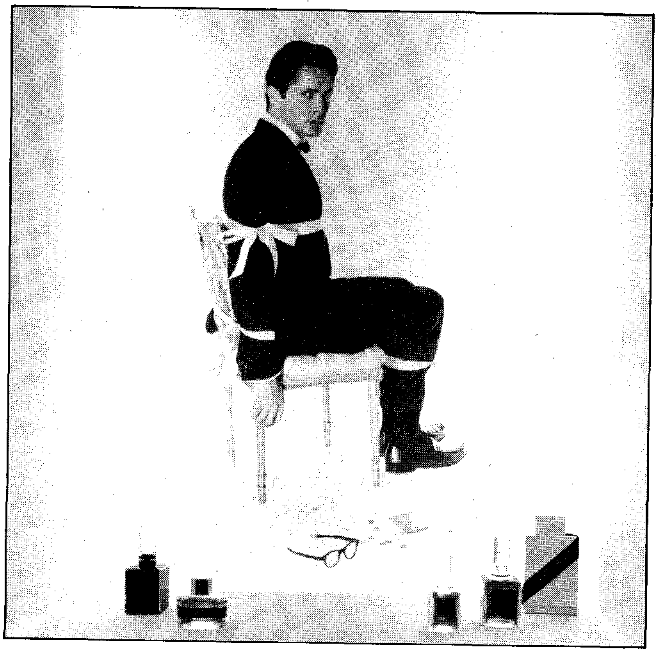


Window by Stephen de Pietri for Henri Bendel, 1982. Floor design: Chuck Hettinger. Lighting: Jeffrey Nash. Makeup: Linda Velez. Silk-taffeta top and skirt by Penny Green.

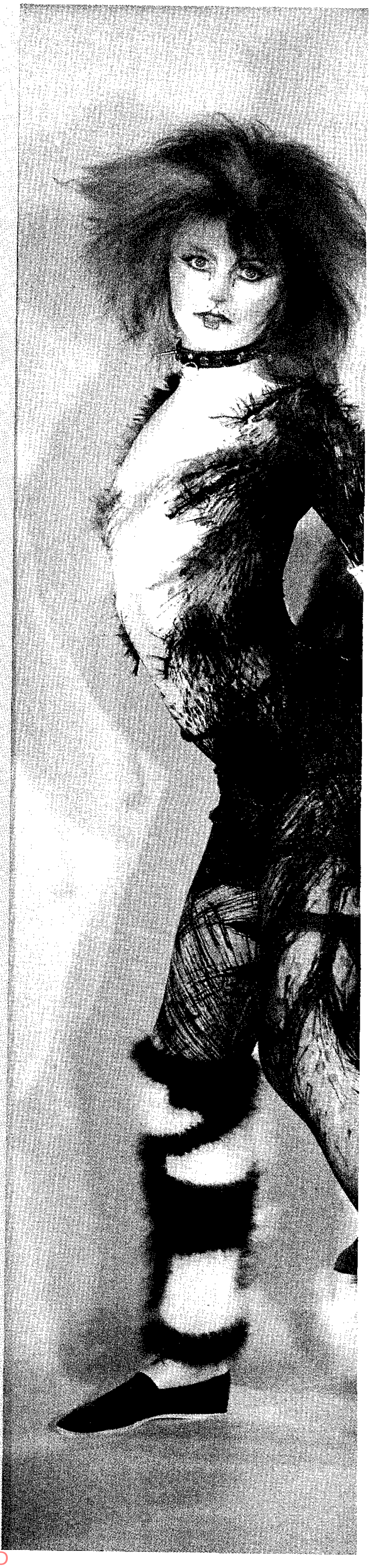


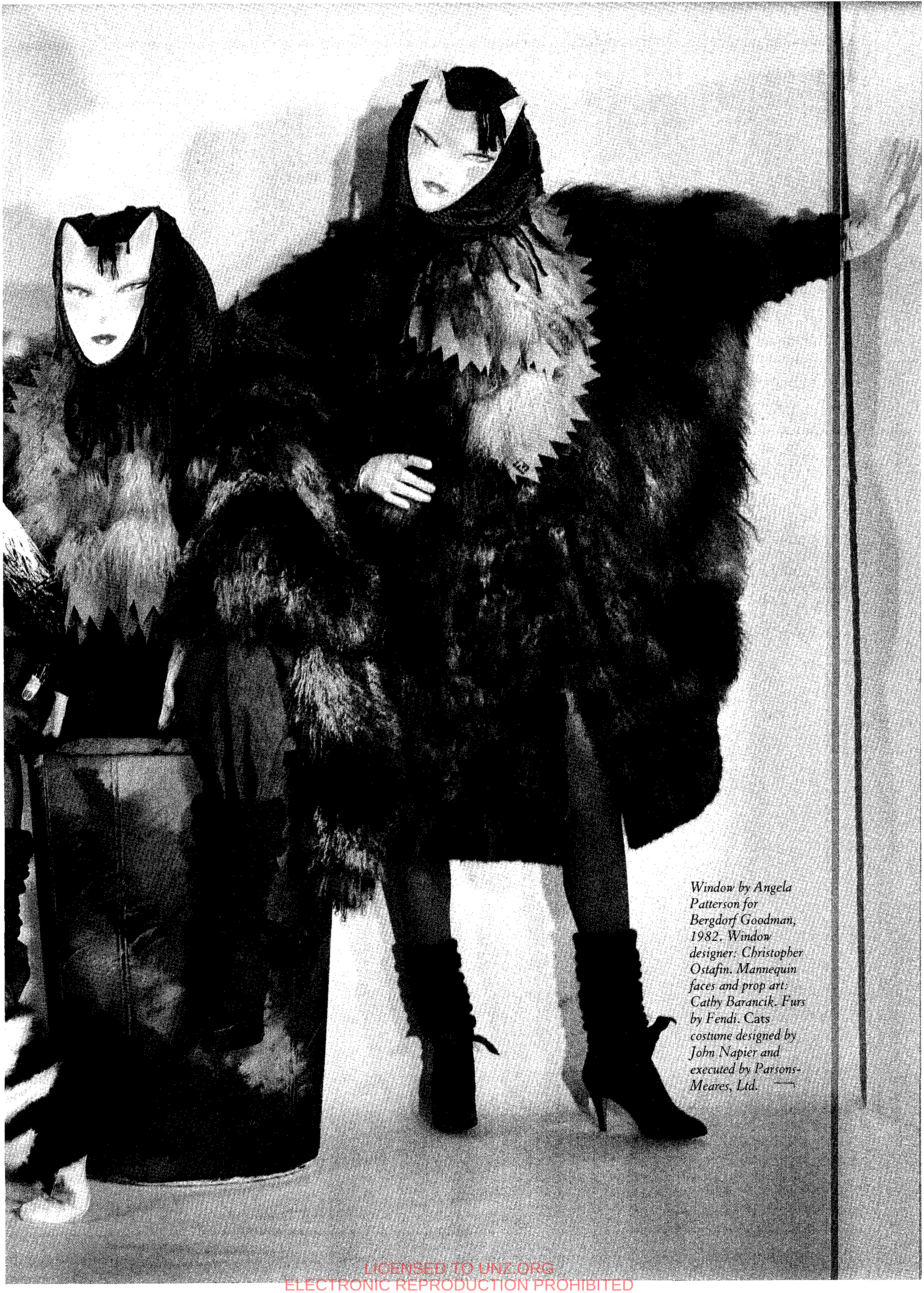
"Chapeaux de Paille," by an unknown designer for the T. Eaton Company, Montreal, circa 1925.

A LONDON performance of *Cats* inspired Angela Patterson, the display director at Bergdorf Goodman, to create this witty feline fantasy. Her star is Donna King, who will play Bombularina when the musical comes to Broadway, on September 23—an event that Bergdorf's, in a burst of ailurophilia, is celebrating in its Fifth Avenue windows starting September 12.



"Beware of the Spell of a Bonwit Perfume," with Farley Granger, designed by Gene Moore for Bonwit Teller, 1956.



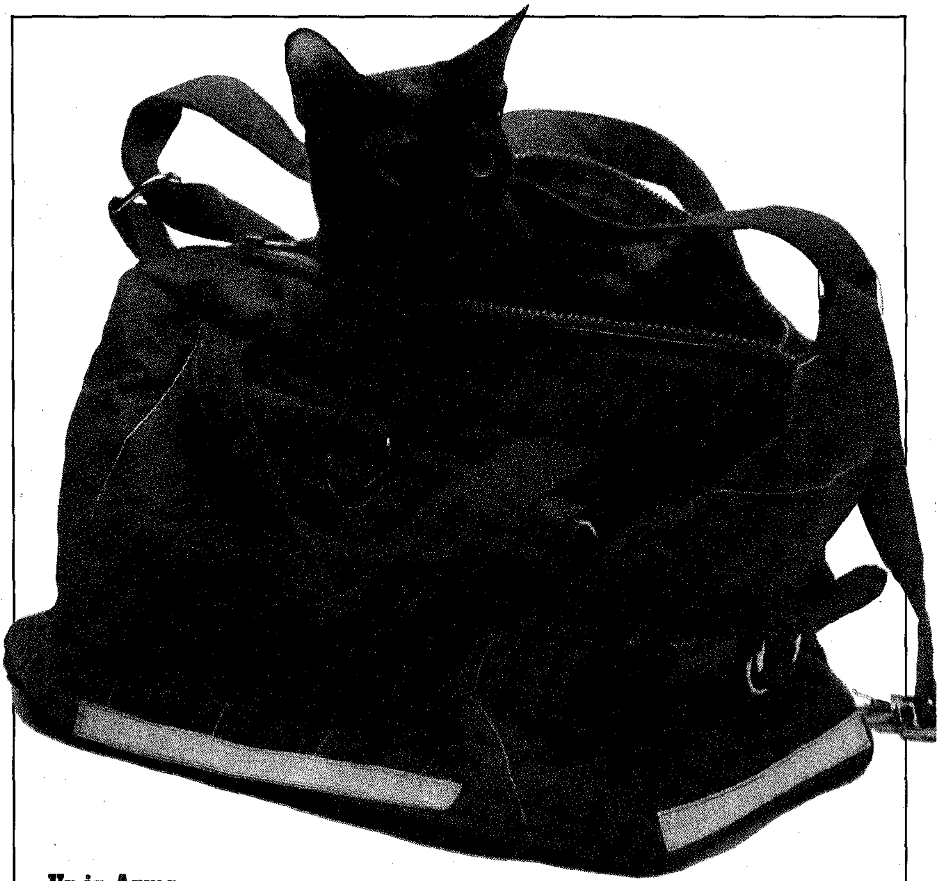


Window by Angela Patterson for Bergdorf Goodman, 1982. Window designer: Christopher Ostafin. Mannequin faces and prop art: Cathy Barancik. Furs by Fendi. Cats costume designed by John Napier and executed by Parsons-Meares, Ltd.

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan



Up in Arms

Your traveling terrier or peripatetic Persian will be more at home on the road if you can cradle him reassuringly in this nylon shoulder bag, with mesh "windows" and a removable-platform bottom. Available in black, brown, red, tan, and royal blue, the washable bag frees your hands and isn't as hard on your shins as those sharp-edged carriers. And, best of all when you're traveling with your pooch, the shoulder strap unhooks and turns into a leash. Designer David Leong doesn't recommend that you haul your husky around (although he made a carrier for *his*), but the small size ($39.75) will tote your cat, the medium size ($49.75) a wirehaired terrier, and the large size ($59.75) a cocker spaniel.

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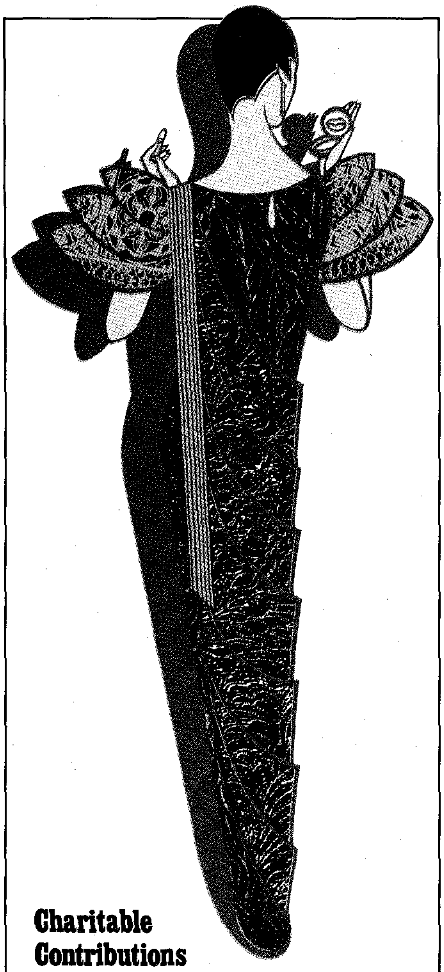


Charitable Contributions

Designers are constantly plying their trade for charity shows, like Saks's fourth annual charity gala, next week. As a thank-you, Saks this week will feature the silvery creations of five American designers, including this Mary McFadden evening toga, and videotapes of their fall collections, in its Fifth Avenue windows. **—Anna Wintour**

SAKS FIFTH AVENUE/*September 8 to 16*

French Style

The French Direction

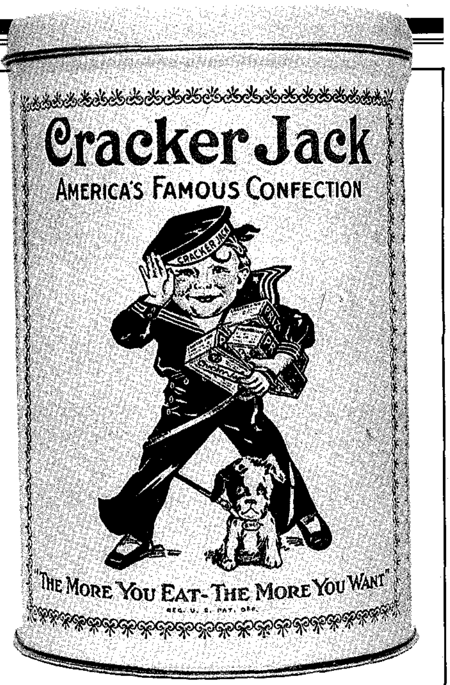
Whether dressing themselves or their homes, the French do not shy away from opulence. Nor do they sneer at a wrinkle or two. As *French Style* co-author Suzanne Slesin points out, "The French seem to delight in the design surprise." And so we find in Jacques Dirand's 450 photos of châteaux and lofts and farms and city apartments that even French bathtubs have style.

FRENCH STYLE/*By Suzanne Slesin and Stafford Cliff Clarkson N. Potter/$35*

Photographs: top, Aaron Rezny; bottom, Arthur Tress. Illustration by George Martinez.

The Homecoming

In recent years Bloomingdale's has traveled from China to India to Ireland to the Philippines to fill its shelves with merchandise. How nice to see it come home to America at last! Instead of slogging through suqs and Casbahs, the store's buyers have staged raids on the Appalachians, have scouted the Rhinebeck crafts fair, and have made knitters from Maine to California wield their needles. "America the Beautiful" opens on September 15 throughout the store.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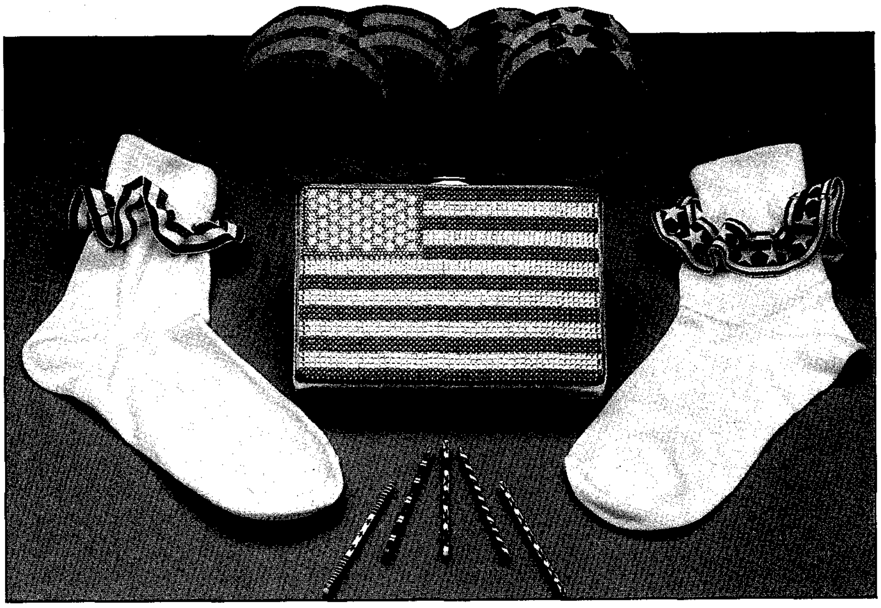
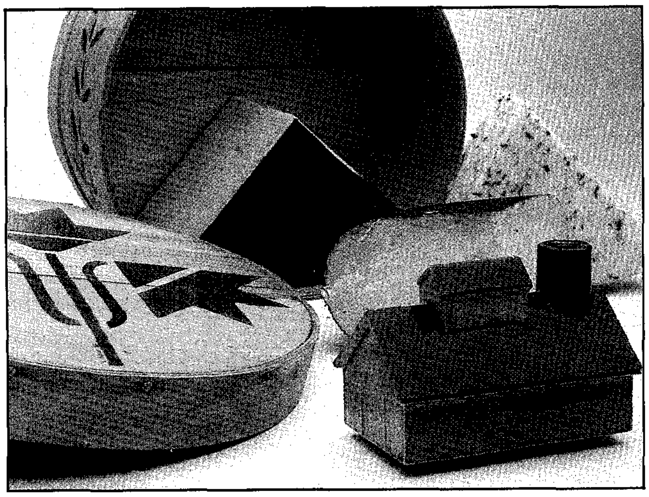
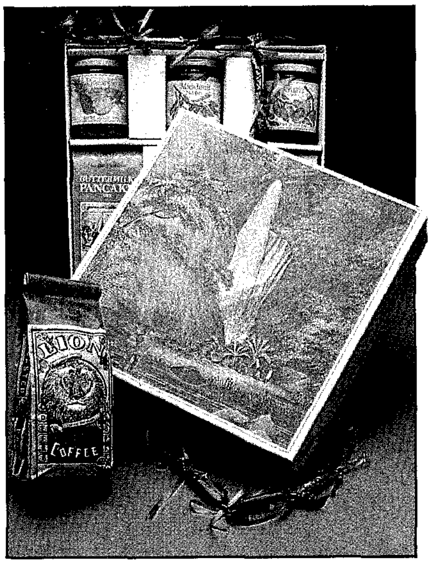


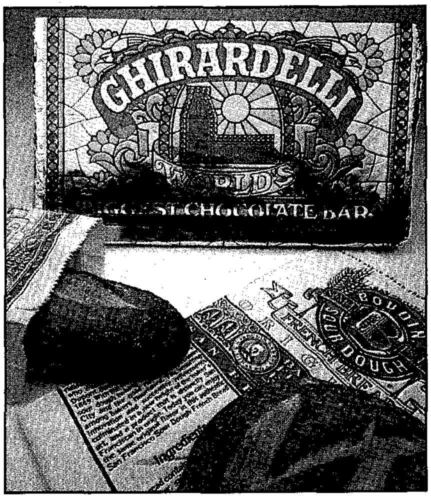
Yankee Doodle candy: *Cracker Jack (above) is back in his original tin ($7.50), while the flag inspires Judith Lieber's minaudière (left, $2,300), Aubi's papier-mâché cuff ($34), anklets ($5 a pair), and bobby pins ($4 each).*



New England sampler: *Real maple syrup (left) comes in its own earthenware cabin jug ($10), and a stenciled box of assorted American cheeses is $50.*

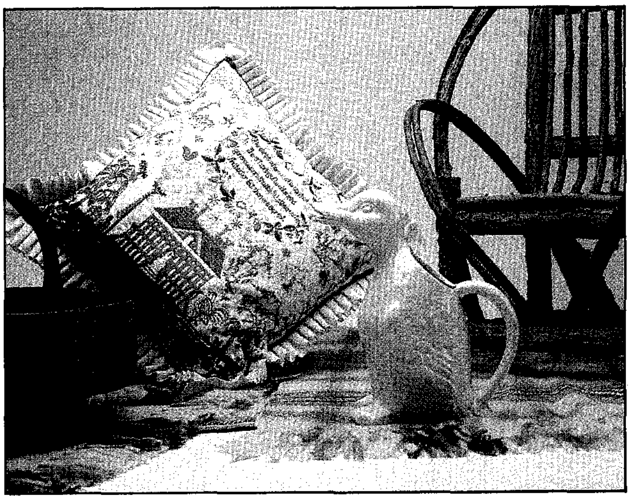
Aloha: *Hawaiian Plantation assorted breakfast treats (right, $37.50) will brighten the morn, as will Lion's Kona coffee ($7 a pound). The coffee-candy lei is $3.*


BUTTERMILK PANCAKE
LION
COFFEE


GHIRARDELLI
WORLD'S
BIGGEST CHOCOLATE BAR
BOUDIN
FRENCH
SOURDOUGH

Bay Area bonanza: *From San Francisco (left) come a five-pound bar of Ghirardelli chocolate ($27.50) and Boudin's famed sourdough bread ($3 a pound).*

Country fare: *For the homespun (right) are a Shaker-style oval "basket" ($60), Brook Hill's sampler pillow ($80), Three Weavers' wool throw ($115), a ceramic duck pitcher ($12.50), and a rustic twig chair ($45).*



Photographs by Steve Lesnick.

On Film/William Wolf

LINCOLN CENTER'S LONG-RUNNING HIT

"...The New York Film Festival has sold a million tickets and broadened our outlook. Why tamper with success?..."

Obsession: *Klaus Kinski in* Fitzcarraldo, *to be shown at this year's festival.*

IT CAN'T BE—BUT THERE'S THE INESCAPABLE statistic. The *twentieth* New York Film Festival takes place this year from September 24 to October 10. The first festival was held during the fall of 1963 in Philharmonic (now Avery Fisher) Hall, at the new Lincoln Center. At the time, the French New Wave was still a hot topic in the film world and the New German Cinema had yet to be heard from. John F. Kennedy was president, Robert Kennedy was attorney general, Martin Luther King Jr. was pursuing his dream, and we had not yet become mired in Vietnam.

In the intervening decades, close to a million festival tickets have been sold. There have been standing ovations and angry boos, sellouts and walkouts, critical acclaim and ample pans—even an occasional picket line. But the verdict has long been in: The festival has earned its right to be considered one of the city's major cultural events. It has adventurously presented new directors and new trends, broadened our outlook on world cinema, and stimulated repertory filmgoing. For two weeks a year, at least, film is as important an art at Lincoln Center as music, opera, or ballet.

By and large (allowing for inevitable differences in taste and the problems in acquiring films) the festival's selection committees have intelligently and conscientiously fulfilled their aim of presenting the best, most interesting films available in any given year. Why tamper with success? "We can't grow in any direction that the films don't," executive director Joanne Koch points out. "We don't go out and make the films." Koch says the festival feels no pressure for change.

The man who has had the greatest influence on film selection is festival director Richard Roud, who has been with the organization since its inception. In 1962, the late Eugene Archer, who was a critic for the New York *Times*, suggested to William Schuman, then president of Lincoln Center, that New York could use a film festival. Schuman called upon Roud, who was at the time programming the London Film Festival, to perform a similar service here. Roud and four other selection-committee members see anywhere from 400 to 600 films a year. (They chose 30 for the forthcoming festival.)

How does Roud maintain his enthusiasm year after year? "You see a movie you think is good," he says, "and the pleasure comes from showing it off: 'Look, folks, look what I've found. You'll love it, and we're showing it to you under the best possible circumstances' [reserved seats, no lines, quality projection, and a rare chance to fire questions at directors]. That's the excitement that keeps me going."

So what excited Roud this year? The exotically titled *Koyaanisqatsi*, a Hopi word meaning "life out of balance," for one thing. The film, directed by Godfrey Reggio, is reportedly made up entirely of images of various natural and manmade environments, set to the music of Philip Glass. Lacking any story line, dialogue, or narration, it promises to be exactly the type of presentation festivalgoers will love—or hate. (For the first time in its history the festival will show a film at Radio City Music Hall; *Koyaanisqatsi* will have a one-performance-only screening there October 4, complete with four-track Dolby sound.)

Roud is also enthusiastic about the choice for opening night, *Veronika Voss*, the last film completed by the late Rainer Werner Fassbinder, about a morphine-addicted film star of the 1940s and 1950s. The festival and Fassbinder had a very special relationship; it introduced his work to American audiences in 1971 and has shown eight of his films. Another German work is scheduled for closing night, Werner Herzog's *Fitzcarraldo*, which was shot in the Amazon jungle. Klaus Kinski plays a man obsessed with building an opera house in the wild.

Among other offerings sure to provoke interest are Jerzy Skolimowski's black comedy *Moonlighting*, which deals with the recent crackdown in Poland, and the American-made *Tex*, written and directed by Tim Hunter, which concerns the growing pains of an Oklahoma teenager (and represents an effort by the Disney studio to make more-mature films for young people). Others on the list include Michelangelo Antonioni's *Identification of a Woman*, involving a middle-aged film director looking for a story (shades of *8½*?) and a woman to live with; the Taviani brothers' *The Night of the Shooting Stars*, a fable dealing with a child's experiences in Italy at the end of World War II; and Joseph Losey's *The Trout*, starring Isabelle Huppert and Jeanne Moreau in a drama about a country girl amid Parisian sophisticates. (Losey's *The Servant* was a hit at the first festival.)

Photograph by Presser/Sygma.

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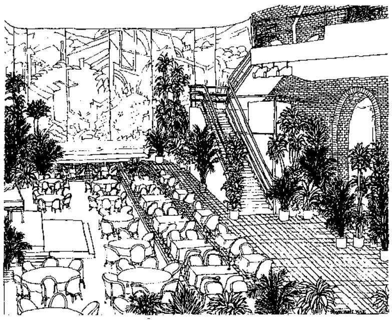

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Of the festival films I have seen in advance, I can promise abundant laughs from *Eating Raoul,* Paul Bartel's dark, satiric, and delightful comedy about a Los Angeles couple—aptly named Bland—who finance their dream restaurant by advertising kinky sex services and robbing and murdering the respondents. *Time Stands Still,* directed by Peter Gothar, is an absorbing example of contemporary Hungarian cinema—a stark view of the lingering effects of the 1956 revolt on Hungarian youth of the 1960s.

Such fare seems to be finding increasingly adventurous audiences. "The possibility of discovering a film has become more exciting to them," says Joanne Koch, "and they are more trusting." While I and others have sometimes criticized the festival for showing too many films that will play in theaters the next day, both Roud and Koch say more-accessible films help steer audiences to the more esoteric ones, and they note that many films get commercial bookings *because* they've been chosen for showing at the festival.

"It's harder to find good films now," Roud concedes, reflecting with nostalgia on the sixties and the flowering of Czech cinema, now all but dead. He's particularly proud of "having kept supporting the work of Jean-Luc Godard in the face of opposition," of introducing the New German Cinema, and, in the seventies, of premiering such American films as *Mean Streets, The Last Picture Show, Five Easy Pieces,* and *Badlands.*

One change the festival would welcome in the future is a chance to increase its side events, curtailed more than ten years ago when there was a particularly high deficit. Although its showings are 97 percent sold-out, a deficit is the norm, and the difference is made up through fund-raising by staff and board members. The total budget this year for the Film Society of Lincoln Center is $1.2 million, which covers the nearly $400,000 needed by the festival, plus such other activities as the annual gala honoring a particular director or star, the New Directors/New Films series, in conjunction with the Museum of Modern Art, and the publication of the magazine *Film Comment.*

Amazingly, in light of such numbers, the price of tickets has been kept down. Ranging from $2.50 to $4 at the first festival, they have risen to only $5 to $7 for the regular showings. Getting tickets is another matter. By the time the box office opens, most seats to the hottest events have already gone to sponsors, subscribers, and those on the mailing lists. Koch spends much of her time saying "Sorry." But never having to say you're sorry would mean empty seats. The scramble for tickets is a resounding vote of confidence. ■

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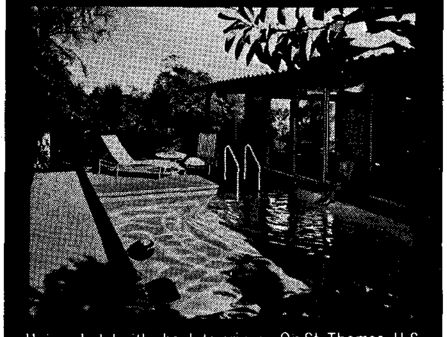

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Movies/David Denby

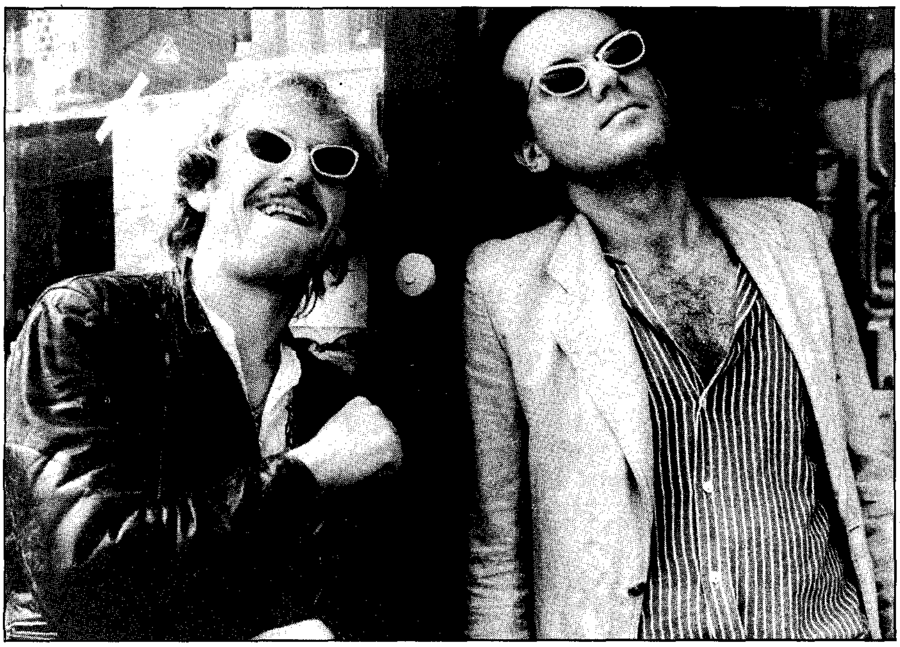
THE WANDERERS

> "...*Kings of the Road* is beautifully made and occasionally engaging, but too long on West German moody soulfulness..."

AS THE GRAY LIGHT BREAKS OVER A FEATURELESS, unimpressive landscape, two young men, unconnected to family or women and barely in touch with themselves, morosely face another day of motiveless wandering and inarticulate funk. Wim Wenders's melancholy 1976 epic, **Kings of the Road,** which is getting an open-ended run at the Film Forum starting September 16, is beautifully made and occasionally very engaging, but mainly it's an exasperating experience. I know that tedium and flatness are part of the point of the movie; I know that Wenders is trying to get at certain states of dissociation and forlornness, that he's using the dull landscape expressively, that he wants us to believe that modern Germany has washed out its young men. But must his heroes be so infuriatingly uncommunicative? Must every West German film feature the same *kind* of moody soulfulness?

The two men are potentially interesting. Bruno (Rüdiger Vogler), a completely self-sufficient, unencumbered fellow (he wears overalls and nothing else), travels and lives in a huge van, and repairs projectors in the small old movie theaters, many of them failing, that dot the Federal Republic's border with East Germany. The whimsical, antelope-faced Bruno has only one passion—good projection. Yet the theaters, squeezed by distributors, have fewer and fewer movies to project. Bruno isn't seeking company, but he picks up Robert (Hanns Zischler), a handsome young linguist who halfheartedly attempts suicide—driving his Volkswagen into a river—after his marriage breaks up. Sharing an inability to get along with women, the two men travel from nowhere to nowhere, splitting apart and coming together again, not exhilarated by their freedom but content to float in it, day after day, without aim.

Wenders creates little tensions and small explosions in their relationship, and some of the futility is mildly funny. But in three hours he illuminates the two men very little—mainly, one feels, because he prefers mysteries to potentially banal explanations. *Kings of the Road* isn't banal, but it certainly isn't as hip as its fans imagine. Is inanition really the same as art? In the whole movie, there's only one moment of real activity. As the two men are repairing a theater's loudspeaker backstage, Robert accidentally switches on a light, casting Bruno's shadow on the empty screen; Robert joins him, and the two men put on a fine comic pantomime, tumbling and swinging and falling, to the tremendous delight of the schoolchildren out front. The scene is a heart-wrenching epitaph not only for the lost possibilities of connection and power in the two men but also for an art that engages its audience directly—the kind of art that Wenders cannot or will not make. The rest of *Kings of the Road* is an ironically depressed comment on the death of movie myths. Like cowboys deprived of a herd or a marshal without a lawless town to pacify, the two men merely wander. They have achieved complete freedom, which turns out to be the freedom to do as little as possible.

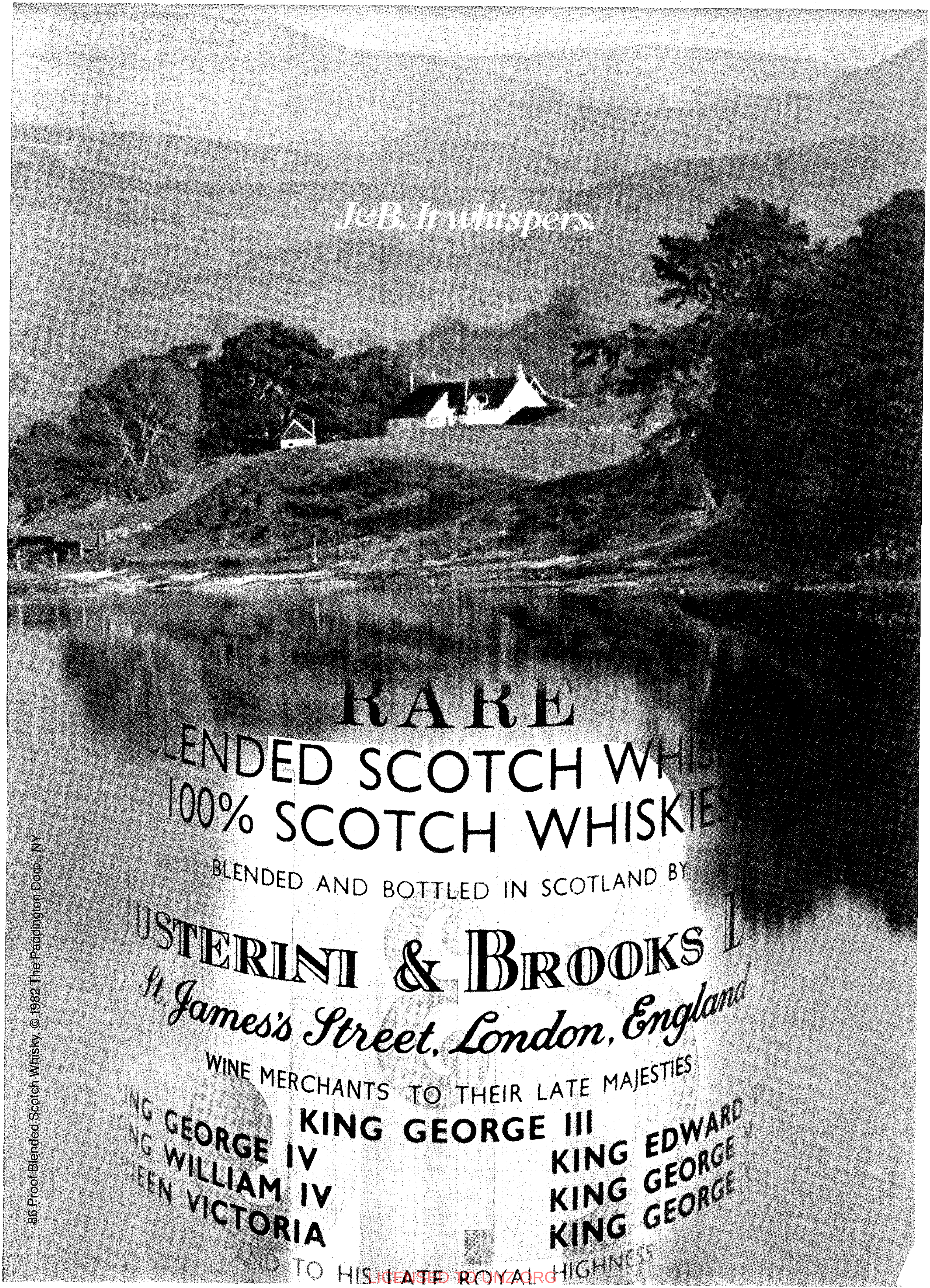


Road buddies: *Rüdiger Vogler and Hanns Zischler in Wim Wenders's film.*

A BIT OF A LULL IN RECENT WEEKS, SO I've been catching up with this and that. **Night Shift,** which can still be found around town if you look a bit, is an extremely entertaining farce made by some TV people on a holiday. The director, Ron Howard (the 28-year-old orange-haired actor from *Happy Days*), has excellent comic timing and the sense to give his actors some room to breathe in. If he stops thinking of that audience in front of the box and contemplates instead that tougher audience in the theater, he may really soar.

Screenwriters Lowell Ganz and Babaloo Mandel have created one of those repressed heroes born to be tickled into life (in the movies, anyway). Charles Lumley (Henry Winkler) is a young man of conservative habits who has settled, with a grateful sigh, into a dull job as an attendant at the city morgue. Moved to the night shift, he gets stuck with the urban jackrabbit Billy Blazejowski (Michael Keaton), a nonstop spieler with ridiculous ideas for making a fortune, ideas that Billy excitedly confides into a cassette recorder and then promptly forgets. Chuck doesn't like Billy, but he's bored with his life (his girl friend, a crude caricature, is so obsessed with her dieting that she has no interest in sex), and he goes along with one of Billy's wildest schemes. At night, in the silent morgue, the two men set up a call-girl operation.

What prevents this nonsense from collapsing are the two stars, who go very well together. Henry Winkler keeps his alligator grin well hidden; he talks in a quiet, precise, put-upon voice that breaks into a slightly effeminate whine now and then—the lyrical sound of New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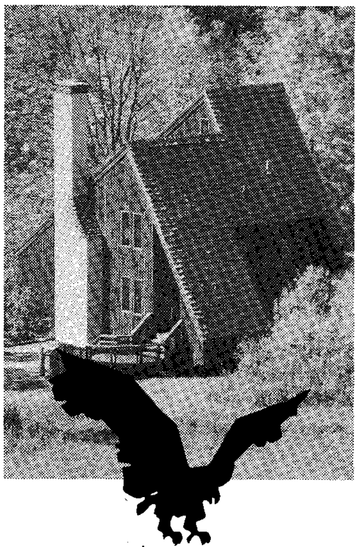

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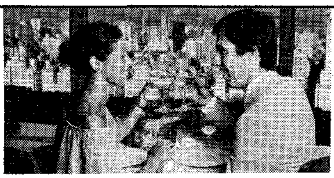

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York self-pity. In his herringbone tweeds, Winkler seems shorter than he does as Fonzie, and prematurely middle-aged. Winkler doesn't overdo the fussiness and petulance—he plays Chuck as a repressed, unhappy *man,* not as a cartoon schnook.

Winkler uses a deadpan style very effectively as a foil to Michael Keaton's fuzzy ebullience. Keaton, who has bounced his way in and out of a number of TV sitcoms, is about to become a very hot actor. As Billy, he ducks and weaves, putting his shoulders and chest into every line—he hypes the words across, delivering Billy's jive with so much body English that the words spin off in odd directions. They may not hit the target, but they hit *something.* His Billy is a terribly eager young man, fearless, not too bright, the kind of harmless hustler who stuffs tissues into his sleeves and pants to build up the bulges. With his eyebrows turning down toward his nose, Keaton looks like a baby Irish devil, and he's got more vital energy, possibly, than any actor since Mickey Rooney. Voluble but confused, his Billy smiles as he launches his words into the air, but a shadow seems to have crossed his brain—everything comes out pixilated. There's a touch of desperation in his maniacal self-confidence as he writes the word "prostitute" on a blackboard and then tries to explain the Latin derivation of each syllable to a group of girls in garters and wigs staring at him in disbelief. As an actor, Keaton is like a street hotshot dominating a neighborhood basketball game—he's a hog, but you can't take your eyes off him.

The screenwriters barely develop the comic possibilities of their premise. Since they don't work in any of the morgue's normal clients—the stiffs—they could just as well have set the movie in a firehouse or a tollbooth on the Triborough Bridge. TV blandness hangs over everything: The hookers are all terribly nice, everyone gets rich immediately, the cops and rival pimps stay away for a long time. It's a too genteel movie, with some weak romantic stuff between Chuck and a prostitute named Belinda (though Shelley Long, so tall and fluttery she seems to need ballast, is charmingly funny in the part).

Night Shift doesn't have much feeling for New York: Except for a few exteriors, the movie was shot on studio sets in Los Angeles. Howard gets the authentic New York spirit in only a single scene: A blind saxophone player on the subway, dissatisfied with the clink of Henry Winkler's coin in his tin cup, runs through some bebop riffs so furiously he torments Winkler into writing a check. The audacity of that moment was enough to make me wish that everyone concerned with *Night Shift* would leave TV sitcoms for good. ▬

Music/Peter G. Davis

OLD OPERAS, YOUNG SINGERS

"...The main problem with this *La Bohème* was Pavarotti himself—a middle-aged hero among the youthful company..."

LUCIANO PAVAROTTI'S LATEST OUTING as Rodolfo in **La Bohème,** recently shown on public television, may have served one useful purpose. The tenor's colleagues—seven winners of the voice competition he co-sponsored last year with the Opera Company of Philadelphia—received the kind of prime-time exposure that every young singer must dream about. And who knows? Perhaps the experience even helped their careers and artistic development in some tangible way.

The whole project was apparently Pavarotti's sentimental way of saying thank you for his own first break. Twenty years ago, he won the Peri Prize of Piacenza and made his debut in a provincial production of Puccini's opera in Reggio Emilia. Not many people paid attention to that modest event, but it did provide "Big P" with his initial step up the ladder to superstardom. (Coincidentally, a recording of Acts I and IV from that 1961 Reggio Emilia *La Bohème* has just been released on Fonit-Cetra. We do not owe the existence of this live-performance document to the tenor, who of course was an unknown quantity at the time. The original raison d'être of the recording was a young bass in the cast named Dmitri Nabokov—his father, the novelist Vladimir Nabokov, arranged to have his son's debut preserved on tape.)

Philadelphia's *La Bohème* was a much grander affair, and the whole world was invited to look in on it. The competition that yielded this cast included over 500 applicants from 31 countries; Gian Carlo Menotti staged the production; Franco Colavecchia designed the picturesque settings; two doyens of the vanishing Italian opera tradition, Oliviero de Fabritiis and Antonio Tonini, were called in to respectively conduct and coach the singers; and the whole thing was displayed on national television with Pavarotti as the focal point to attract an audience for the young folk.

I wonder, though, if the entire shebang really added up to anything more than another star turn for Pavarotti, however sincerely he meant to lend youth a helping hand. As far as *Bohèmes* go, the performance looked well-drilled and solidly in the mainstream—the production team saw to that—but the overall flavor was curiously self-conscious and uninvolving. The main problem turned out to be Pavarotti himself. Opera always requires some suspension of disbelief, but the presence of such a portly, middle-aged romantic hero in the midst of this young assemblage taxed the imagination beyond reasonable limits, no matter how gloriously Pavarotti vocalized the music. For all the undeniable talent onstage, everyone seemed slightly intimidated by his presence. A more personable Rodolfo sung by one of the cast's peers might very well have loosened things up and brought the opera to life—but of course without Pavarotti, the package could never have been sold to television.

Café society: *Luciano Pavarotti and fellow bohemians, as seen on PBS.*

Much was made about giving youngsters a chance to work with two veterans of the Italian opera scene, but I wonder about that, too. De Fabritiis has toiled honorably on the podium for over 60 years; his career dates back to the days when Puccini was still alive. Even then he was never more than a capable routineer, and the fact that he has survived so long hardly makes him a Serafin, a de Sabata, or a Gui. Tonini may have given the cast some valuable pointers on style, but he also encouraged the Brazilian bass who sang Benoit to reproduce every hammy buffo cliché and distorted vocal mannerism in the book. Must these depressing traditions be handed down to another generation?

The only singer who truly seemed at ease was Mary Jane Johnson. A fresh, natural performer, she was one of the most captivating Musettas I have ever seen, but I suspect she was drawing more capital from her own resources and instincts than from her surroundings. The others made attractive sounds and behaved like so many young opera singers today, conscientiously going through the motions and seldom making meaningful contact with the drama, the music, or the characters. Something will have to be done to change all this if opera is to survive. Obviously, Pavarotti's oversized gesture in Philadelphia is not the answer.

FOR A SMALL COMPANY ONLY THREE years old, the Chamber Opera Theatre of New York staged an extraordinarily lavish and technically polished production of Cavalli's **L'Ormindo** at the Marymount Manhattan Theater a couple of weeks ago. Anyone wanting to make odious comparisons might say it resembled the sort of quality ensemble effort that the City Opera used to offer. Certainly the performance looked and sounded several cuts above the new productions unveiled last season at the State Theater.

L'Ormindo was the opera that set off the Cavalli revival fifteen years ago. A pretty little bauble composed in 1644, the opera is a typical Baroque sex comedy, with everyone chasing the wrong

Photograph by Trudy Lee Cohen.

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mate. In a way, Cavalli plays Puccini to Monteverdi's Verdi: In each case, the younger composer lacks the tough fiber and searching humanity of his predecessor, but like Puccini, Cavalli was born a man of the theater with an unfailing dramatic sense and a ready supply of ingratiating melody. *L'Ormindo* was performed in Raymond Leppard's familiar reconstruction—a lusher instrumentation than that which Cavalli's audiences must have heard, and Leppard has also tinkered with the order of the score, in some places drastically. Never mind—it is an effective entertainment, however musicologists may complain.

Beni Montresor's opulent sets and costumes, borrowed from the San Francisco Opera, created an eye-catching never-never land (North Africa, according to the libretto). Thaddeus Motyka might have made something more specific out of the action—each character could easily have been given a sharper profile without upsetting the stately dramatic tempo of the piece—but at least the opera's gentle good humor and hints of tragic pathos were sensitively underlined. The orchestra played warmly for Peyton Hibbitt, even if the glowing patina heard on Leppard's recording was missing.

All ten roles in the opera are equally important, and the Chamber Opera Theatre found winning young voices for each. Ronald Naldi as Ormindo and Allan Glassman as his rival, Amida, sang lustily in a manner perhaps more suited to Mascagni than Cavalli, but they made a healthy sound and projected the text with real dramatic point. Pamela Coburn as Erisbe was just about perfect—all melting grace and touching vulnerability—and Sally Mitchell Motyka, Stephen Markuson, Tom Poole, Kathryn Cowdrick, Anthony Zbrzezny, Sharon Munden, and Gwendolyn Jones blended into a creamy-smooth ensemble.

THE FINAL WEEK OF MOSTLY MOZART saw another innovation in this summer's revitalized festival: a staged opera, Haydn's **L'Infedeltà Delusa.** Avery Fisher is hardly the most hospitable hall for opera, especially such an intimate comic romp that really should be seen in a small theater; but somehow it all worked. For that small miracle, thanks are due to the composer—*L'Infedelta Delusa* is one of his most delicious and dramatically taut stage works—and to an inspired cast headed by Betsy Norden, who at the Met rarely gets such a splendid opportunity to display the full range of her charming vocal personality. Bodo Igesz's witty stage direction was right on target, Roger Nierenberg conducted the fizzy score admirably, and the other singers—Sylvia McNair, David Britton, Jan Opalach, and David Gordon—couldn't have been better. ■

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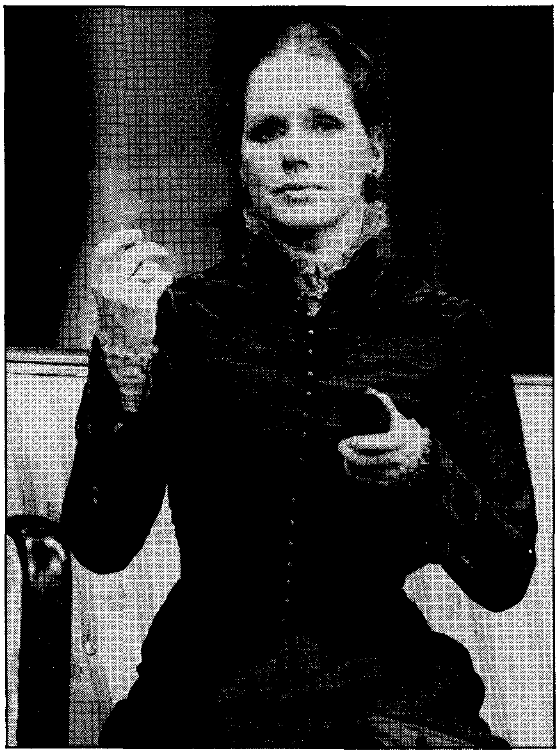
ABSENT IBSEN

"...The five players in 'Ghosts' must be an ensemble; imagine a hand whose five fingers came each from a different animal..."

"IN NONE OF MY OTHER PLAYS," WROTE Ibsen in a letter of January 6, 1882, "is the author such an outsider, so entirely absent, as in this one." The play was his new **Ghosts**; what he meant by his absence was that he did not have a spokesman in it, that he did not take sides—a manifest lie, as Strindberg lost no time pointing out in one of *his* letters: "Isn't Ibsen being a coward in his explanation?" Obviously, Ibsen was against the bourgeois and religious constraints and hypocrisies, high and low, whether Pastor Manders's or Jacob Engstrand's; obviously, he was for the emancipation Mrs. Alving and her son, Oswald, tried to fight for, only to be defeated: she by the role of wife and mother, he by his diseased body and mind.

But in a deeper, unintentional sense, Ibsen was blurting out the truth: His genius is almost totally absent from *Ghosts*. Among his major plays it is the weakest: There is no real conflict in it; the real action is mostly in the past and also in the future, but hardly in the present; the exposition with which Ibsen ingeniously suffuses the early parts of his plays here eats up virtually the whole work; there is no clear protagonist and antagonist or set of antagonists; everything is as fanatically compressed and speeded up as in an old Hollywood two-reeler, only these problems do not lend themselves to acceleration. Tragedy cannot be played in farce tempo.

Yes, *Ghosts* is an important play, but its importance is sociohistoric rather than literary and dramatic. The problems of repressive societies, marriages of convenience, libertinism, inherited syphilis, euthanasia, and prostitution (Engstrand's sailors' hostel will, in fact, be a brothel) are fundamentally human, but they are crammed into the play pell-mell, they are fudged with allusiveness and circumlocution because of contemporary censorship and prudery (and still they got Ibsen into trouble), and they prevent the play from having a center: a central theme, central action, even central characters. For, in a sense, Regina is just as tragic as Mrs. Alving or Oswald, yet she hardly gets a chance in the writing. And there is no real showdown between Pastor Manders and Mrs. Alving, only a gap that extends across the decades.



Wrong role? *Liv Ullmann as Mrs. Alving.*

But, alas, it was typical of Roger Stevens to pick a man like Ralph G. Allen as his artistic consultant at the Kennedy Center, and for the two of them to pick *Ghosts*. (Allen conceived and wrote most of *Sugar Babies*, which makes him eminently qualified to be the arbiter of culture.) If we had a lot of good Ibsen going, *Ghosts* would earn its niche; but what about the remarkable new translation of the sublime *Brand* by the distinguished poet Geoffrey Hill—*Brand*, which has never been done professionally hereabouts? We haven't even had a decent production of Ibsen's supreme masterpiece, *The Master Builder*, in a troll's age. And when was the last serious try at *Rosmersholm?*

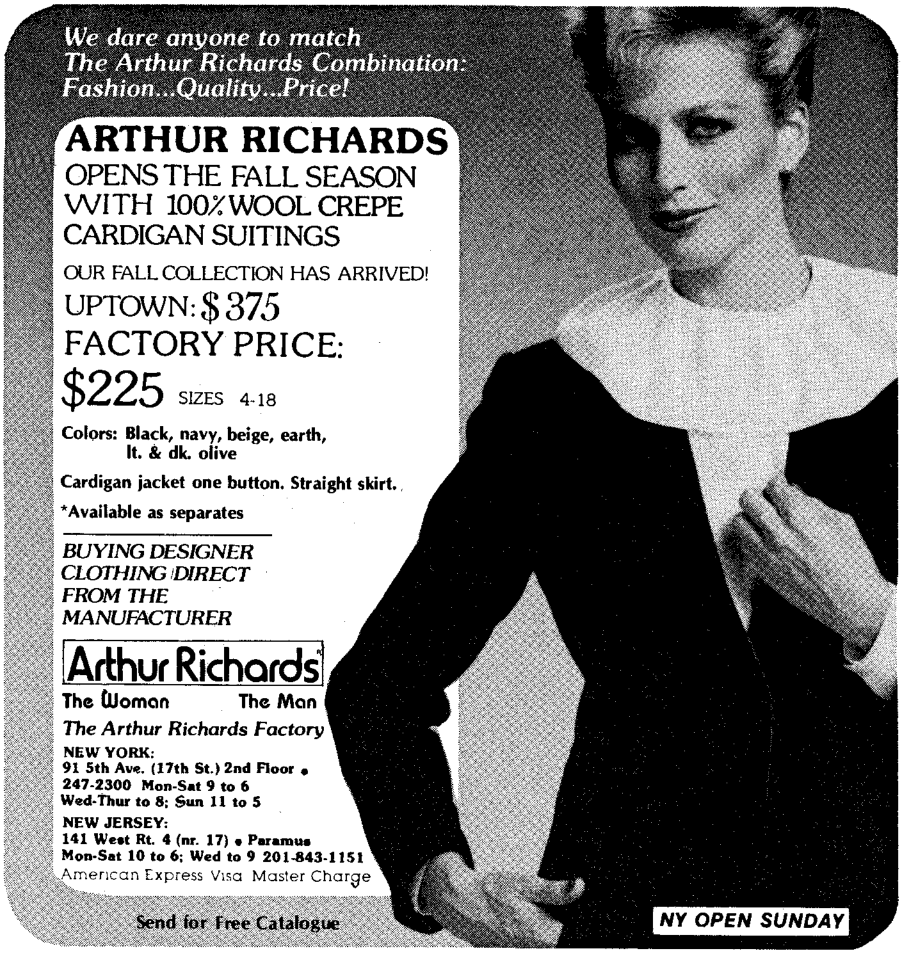
All right, however — *Ghosts* it is. Do we then get Liv Ullmann to play Mrs. Alving? The actress has been superb in Swedish films by Ingmar Bergman and Jan Troell, two of the world's great directors. But her American movies (save *Zandy's Bride*, for Troell) were disasters, and all her American stage appearances have been, to put it mildly, mistakes. Is it that Miss Ullmann needs a genius director? Is it that she is less effective on the stage than on the screen? Is it an English-language problem? To an extent, certainly. We cannot have Mrs. Alving speaking in a pronounced Norwegian accent when Manders deploys fancy British stage English and the other actors range from high to low American. The five players of *Ghosts* must be an ensemble: Imagine a hand whose five fingers came each from a different animal. At times, Miss Ullmann can barely be understood.

Or is the part wrong for her? At 43, Miss Ullmann is old enough to have *been* Mrs. Alving, but perhaps not old enough to play her. The actress has a light, girlish quality, wonderfully suited to reveal underlying patches of moving womanliness, but she seems unsuited to convey an older, dry, strong woman who has turned her repressed femininity into efficiency and achievement, though always letting her husband take the credit—and here, by the way, Ibsen is no great help, for there is much *talk* of her efficiency, but what we *see* is a woman with no head for business.

In any case, Miss Ullmann is best at portraying either wide-eyed peasant innocence, as in the three films she did for Troell, or troubled modern young womanhood, beset by fears, uncertainties, neuroses—and sometimes succumbing to them—as in the Bergman films. None of this has any bearing on Mrs. Alving. Ullmann-style, she emerges cute, coquettish, audience-ogling, or merely bewildered; this is not a woman whom self-denial has whittled down to bone-hardness. We do not get the irony-coated desperateness and the last hope for fulfillment through her son, whom she overindulges and idealizes. And given her present hairstyle, costume, and makeup, Miss Ullmann forfeits even most of her good looks.

John Neville, who also took over the direction, is a polished, extremely well-spoken Pastor Manders, perfect for re-

Photograph by Jack Buxbaum.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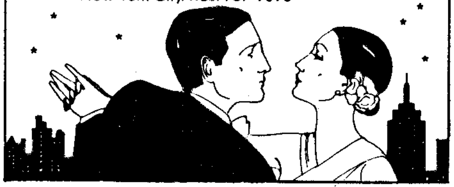
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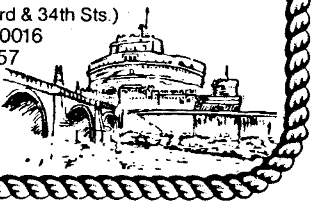

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gional repertory in Nottingham or Halifax (Canada), where he scored some of his major successes. He turns Manders, who must embody the sinisterly oppressive forces of Lutheran piety and Nordic bourgeois propriety, into a kind of Canon Chasuble, full of funny singsong and amusing hesitancies, as well as drolly histrionic gestures, but no strength or bite. There is no sense of the unyielding antagonism that, under the civilized conversation, pits him against Mrs. Alving's progressive ideas. We get no sense of powerful ideologies locked in a combat of strong but flawed wills; instead, an invisible stream carries along the grotesque husk of a Manders and the toy paper boat of a Mrs. Alving—the one gliding laughably, the other wistfully bobbing up and down.

Edward Binns turns Engstrand, the expansive but slimily manipulative carpenter, into a merely irritating nonentity, and a very contemporary New York one. Kevin Spacey makes a good stab at Oswald, but there is far too much of a nice, healthy, sane American youth about him, and little of the doomed artist, the victim of his father's venereal disease, burning up and out before our eyes. As Regina, Jane Murray is on the right track, but has difficulty finding the proper blend of peasant shrewdness and acquired ladylikeness: The true coarseness, fake submissiveness, and veneer of sophistication are all there, but fail to coalesce. She also lacks that ineffable quality that would make us really care. And Arthur Kopit, in his otherwise impressive and highly actable adaptation, has erred by giving her too many French tags and thus making her ridiculous.

The play was initially directed by John Madden, a gifted young director, and his being supplanted by Mr. Neville speaks, I suspect, poorly for the person or persons responsible for it. What we have now is typical provincial-rep blocking and pacing (some of Mrs. Alving's countercrosses are downright embarrassing), without the slightest originality or distinction. And, this once, even the excellent Theoni V. Aldredge was, so to speak, asleep at the swatch: Her costumes vainly try to be both inconspicuous and arresting. Kevin Rupnik's set has the unfortunate quality of looking too much like a set and nowhere near enough Norwegian, moody, handsome, besides not even making good use of space. Equally bad is Martin Aronstein's lighting, which cannot even make a devastating fire or an even more terrifying, cruelly ironic sunrise seem the least bit painterly, poetic, or dramatic, all of which Ibsen requires.

The production was a tremendous hit in Washington, which doesn't surprise me at all. What we've got is a good new version; what we need is someone to produce, design, direct, and play it. ■

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BY LEONORE FLEISCHER

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A SIZABLE SELECTION OF FUR HATS, scarves, and other accessories for fall are on sale here at wholesale prices and below, but they are almost all one-of-a-kind samples, so go early. Some of the hats are all fur, and some have knitted or fabric crowns, leather brims, and so on. A few examples: golden-sable puff beret, retail $2,000, here $600; natural-sable-and-suede trooper hat, retail $750, here $375; rabbit trooper hat, retail $100, here $45; red-fox-and-suede trooper hat, retail $450, here $225; sable toque, retail $1,200, here $400; sable turban, retail $750, here $375; mink hats, retail $300–$700, here $150–$350; mink-tail berets, here $45; coyote scarves, retail $300, here $145; earmuffs made of opossum, fox, raccoon, or muskrat, here $25; mink earmuffs, $35; red-fox hood, retail $500, here $150; eyelash-yarn long flings ending in foxtails, here $35; hand-knitted wool vest trimmed with pearl buttons and fox fur, here $225; a rack of sample hand-knitted or hand-crocheted sweaters with fur trim, $325; hand-crocheted cuff caps with foxtail or raccoon-tail trim, here $25; fur purses and bags, some on metal chains, some trimmed with leather, $60 for opossum, $150 for sable; muffs, here $150; suede and leather belts, here $15–$25; and more. Checks accepted; no credit cards; all sales final. *Lenore Marshall, Inc., 333 Seventh Ave., near 28th St., third floor (947-5945); Mon.–Fri. 10 a.m.–4 p.m.; 9/7–17.*

Kitchen Privileges

GOOD STUFF IS AVAILABLE HERE AT great prices as the Professional Kitchen closes its downtown doors to move uptown. Hundreds of pots and pans, cartons of dishes, glassware, and professional cookware to select from. A few examples: Calphalon cookware, 30 percent off list prices; Wear-Ever commercial Silverstone cookware, 20 percent off; stainless steel by Broomfield, greatly reduced (16-qt. stockpot, list $71.80, here $42.80; 10-qt. stockpot, list $56, here $33.50); stainless-steel frying pans in all sizes, 40 percent off; stainless-steel lasagna pans, list $30.75 and $37.50, now $19.75 and $25; stainless-steel mixing bowls range in size from ¾-qt. up to 13-qt., now 40 percent off; stainless-steel wine bucket (slightly damaged), $41.90 if perfect, here $20.95; for early birds, very heavy Coventry copper cookware, lined with nickel alloy (1¾-qt. saucepan with lid, list $86, here $51.60; double-handled 6¼-qt. casserole with lid, was $140, now $84); other copperware, also 40 percent off; KitchenAid accessories, 30 percent off; Metro Super Erecta wire shelving, one-third off; Metro wire display units, 60 percent off; lots of Libbey glassware, sold by the dozen (pilsners, list $6.75 a dozen, here $3; imported ruby-crystal stemmed goblets, list $73.50 a dozen, here $24); saltshakers and pepper grinders in wood, list $15 a pair, here $6; chinaware from Corning, Syracuse, and other makers, at up to 75 percent off, including dinner, soup, and custard plates; for early birds, Denby stoneware, from England, in earth brown; and much more. MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *The Professional Kitchen, 16 Cooper Sq. (254-9000); Tues.–Sun. 10 a.m.–5 p.m.; 9/7–12.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Gifts

WHILE THIS CATALOGUE FIRM CLEARS ITS warehouse out of leftover merchandise, you can do a large part of your Christmas shopping early. There are literally hundreds of items, although not a massive quantity of any one thing, and the prices are reasonable. Greek fisherman hats, were $12.95, now $6.50; all-cotton woven overshirts from Mexico, were $17.95, now $7; Rover battery-operated mini-shavers, were $15.95, now $8. At one-third off: Sonora walk-around AM-FM headphone radios, were $49.95; Hanimex dual-time travel alarm clocks, were $33.95; Hanimex pocket calculators, were $15.95. At 50 percent off: painted ceramic masks to hang on the wall, were $11.95–$24.95; Afghan woolly gloves, airbrushed rainbow-design sweatshirts, long T-shirts, and tote bags, and stuffed satin unicorns, pigs, and frogs, were $19.95–$25.95; alpaca ponchos from Bolivia, were $55.95; handwoven wool scarves from Ecuador, were $11.95; hand-loomed totes from Guatemala, were $24.95; inlaid soapstone boxes, were $6; nylon backpacks, were $15.95; and much more. Also, look for bins marked "$1–$10," in which you'll find one-of-a-kind samples and rejects of stationery, soaps, candles, and many other stocking stuffers, all marked way down. M.C., V., checks accepted; all sales final. *Mellow Mail, 55 Great Jones St. (475-1599); Fri.–Sun. 9 a.m.–6 p.m.; 9/10–12 only.*

Showroom Sale

DESIGNER GIORGIO SANT'ANGELO IS holding a sale in his design studio, clearing away a lot of women's wear from previous seasons, but all of the clothing is still very wearable. There are about 350 garments, and the size range is 4–12, but many are in the sample sizes, 8 and 10, and almost everything is one-of-a-kind. Swimwear in solid colors, now $15–$20 (some have matching cover-ups); sweatshirt-material separates, now $35 each; a small group of wool-and-rayon hand-loomed knits, now $75–$90 (striped blue chemise, retail $250, now $75); knit tops, now $45; tops in different styles and fabrics, now $35; skirts, now $35; short jackets in velvet, leather, or bouclé pile, now $100; pink raw-silk outfit with matching violet georgette blouse, retail $300, now $125; brass-studded poly-georgette pants outfit, retail $625, now $200; lace-appliquéd cotton two-piece outfit, retail $360, now $100; print cotton leotard with matching skirt, retail $350, now $125; and much more. Also on sale are fabrics, all now at half the wholesale price; 5- and 10-yd. lengths of ribbon trim, now $1–$3; and odds and ends of used furniture. Cash-and-carry only; all sales final. *Giorgio Sant'Angelo, 20 West 57th St., fourth floor (245-1550); Tues.–Sat. 9 a.m.–6:30 p.m.; 9/7–11 only.*

Glamour

A VERY FAMOUS STORE HAS GIVEN THIS charity thrift shop about 175 unsold evening outfits, one- and few-of-a-kind, many by celebrated designers, such as Albert Nipon and John Anthony. The dresses are mostly in sizes 4 and 6, but some do go up to size 12. All are sold as is, and the price for each is only $25 or $35. Some organdies would be most suitable for bridesmaid dresses, but get there early. A few examples: white silk-organza skirts by Oscar de la Renta, an Albert Nipon dress, some jersey dresses by Jon Haggins, a group of all-cotton off-the-shoulder print dresses, a John Anthony outfit consisting of a jersey slip dress with mesh-and-brocade floor-length tunic, and more. A handful of lace tops are $25 each. Also, girls' sweaters, in pre-teen and teen sizes, some plain and some patterned, sold as is, are $10 each. M.C., V. accepted; no checks; all sales final. *Repeat Performance, 1496 Third Ave., near 85th St. (861-0719); Mon.–Sat. 10 a.m.–5 p.m.; while stock lasts.*

CUE

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A Complete Entertainment Guide for the Week Beginning September 6

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Sept. 7: "The Judge and the Assassin." Opening Sept. 8: "Decision to Win"; "El Salvador: Morazan." #2—"Last Tango in Paris."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Sept. 9: "The Incubus." Beg. Sept. 10: "The Road Warrior."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Sept. 6: "Children of Paradise." Sept. 7: "Kwaidan." Sept. 8: "Love on the Run"; "Like a Turtle on Its Back." Sept. 9: "Numéro Deux"; "Vivre Sa Vie." Sept. 10: "The Rose"; "Divine Madness." Sept. 11: "Fellini Satyricon"; "A Funny Thing Happened on the Way to the Forum." Sept. 12: "Moscow Does Not Believe in Tears"; "Oblomov." **AGEE ROOM—** Sept. 6: "After Hours"; "Jazz Is Our Religion"; "Born to Swing." Beg. Sept. 7: "The Sorrow and the Pity." Sept. 7-10: "On Our Land."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Tron." #2—"Diner."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The Road Warrior."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Sept. 7: "Everything You Always Wanted to Know About Sex"; "Bananas." Sept. 8-11: "Annie Hall"; "Manhattan." Beg. Sept. 12: "Manhattan"; "Stardust Memories."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 6: "The Philadelphia Story"; "A Bill of Divorcement." Sept. 7: "M. Hulot's Holiday"; "Mon Oncle." Sept. 8: "Barbarella"; "Klute." Sept. 9: "Kagemusha"; "The Men Who Tread on the Tiger's Tail." Sept. 10-11: "The Thin Man Goes Home"; "Shadow of the Thin Man." Sept. 12: "La Dolce Vita."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 9: "Annie"; "Hanky Panky."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 7: "The Producers"; "Young Frankenstein." Sept. 8-9: "Rich and Famous"; "Old Acquaintance." Sept. 10-11: "The Groove Tube"; "Kentucky Fried Movie." Beg. Sept. 12: "Salo."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Chosen." #2—Program unavailable.

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Ciao! Manhattan." #2—Thru Sept. 9: "Homework." Beg. Sept. 10: "Mephisto." #3—"Chilly Scenes of Winter." #4—Thru Sept. 9: "Bob le Flambeur." Beg. Sept. 10: "Demon Pond."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Soldier"; "The Secret of NIMH."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The World According to Garp."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Zapped!" #2—"The Road Warrior." #3—"Fast Times at Ridgemont High."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Beastmaster." #2—"The Soldier."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Young Doctors in Love." #2—"Rocky III." #3—"The World According to Garp." #4—"The Best Little Whorehouse in Texas." #5—"The Sword and the Sorcerer." #6—"Night Shift."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Zapped!" #2—582-5070. "Friday the 13th, Part 3."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Things Are Tough All Over."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Incubus." #2—975-8369. "The Road Warrior."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Homework." **EMBASSY 3—**"Poltergeist." **EMBASSY 4—**"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept. 6: "Phantom of the Paradise"; "Tommy." Sept. 7-8: "The Ladykillers"; "The Lavender Hill Mob." Sept. 9-11: "8 1/2"; "I Vitelloni." Beg. Sept. 12: "My Fair Lady." #2—Thru Sept. 6: "The Creature From the Black Lagoon"; "It Came From Outer Space." Beg. Sept. 7: "Don's Party."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Class of 1984." #2—"Fast Times at Ridgemont High."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Star Trek II: The Wrath of Khan."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Annie."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Pink Floyd the Wall."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Sept. 6: "Gone With the Wind." Sept. 7-8: "The French Lieutenant's Woman"; "The Story of Adele H." Sept. 9-10: "The Innocent"; "Death in Venice." Sept. 11: "A Day at the Races"; "A Night at the Opera." Sept. 12: "Carefree"; "Follow the Fleet."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The World According to Garp."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Sept. 9: "La Vie Continue."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Zapped!"

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Birgitt Haas Must Be Killed."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Last Tango in Paris."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Chosen." #2—"Poltergeist."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Sept. 11: "A Midsummer Night's Sex Comedy." Opening Sept. 12: "L'Adolescente." **CORONET—**"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Barbarosa."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Piaf—The Early Years." **CINEMA II—**753-0774. "Le Beau Mariage."

61st Street & Above
East Side

70. **UA GEMINI—Second Ave. nr. 64th St.** 832-1670. #1—"Homework." #2—832-2720. "Fast Times at Ridgemont High."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Road Warrior."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Soldier." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Nest."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tempest."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Sept. 9: "Raiders of the Lost Ark."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Class of 1984."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Fast Times at Ridgemont High." #2—"The Soldier."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Beastmaster."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"The Road Warrior." #2—"Homework."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Sept. 9: "The Soldier." Beg. Sept. 10: "The Incubus."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Tempest."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Sept. 9: "A Midsummer Night's Sex Comedy." Opening Sept. 10: "Xica." #2—"Chan Is Missing."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 6: "A Thousand Clowns"; "Annie Hall." Sept. 7-8: "Dead End"; "Marked Woman." Sept. 9-11: "East Side, West Side"; "Holiday." Beg. Sept. 12: "How to Succeed in Show Business Without Really Trying"; "The Producers."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Chilly Scenes of Winter." #2—"Annie."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. Sept. 11: "Top Hat." #1—"The World According to Garp." #2—"The Road Warrior." #3—"Homework." #4—"Fast Times at Ridgemont High."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Diner." #2—"Don's Party."

95. THALIA—95th St. W. of B'way. 222-3370. Sept. 6: "On the Waterfront"; "The Garment Jungle." Sept. 7: "The Sleeping Car Murders"; "Panique." Sept. 8: "The Little Shop of Horrors"; "Queen of Outer Space." Sept. 9: "The Stunt Man"; "All That Jazz." Sept. 10-12: "Eboli."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Homework." #2—Thru Sept. 9: "Reds." Beg. Sept. 10: "Rocky III." #3—"Young Doctors in Love"; "History of the World Part I." #4—"The Soldier."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—"The Incubus"; "Cannibals in the Streets." #2—"Class of 1984"; "The Soldier."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Sept. 9: "Young Doctors in Love." Beg. Sept. 10: "The Best Little Whorehouse in Texas."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Sept. 7, 8 p.m.: "The Salt of the Earth" (1954) by H. Biberman.

FILMS IN THE FOREST—Mt. Peter Ski Area, Route 17A, Warwick, N.Y. 914-351-4522. Adm. $3.95; students & senior citizens $3; children $2. Sept. 6, 7 p.m.: "Fantastic Planet" (1973) by René Laloux, & selected shorts. Sept. 10-12, 7 p.m.: "Orphans of the Storm" (1921) by D.W. Griffith, with Lillian Gish, & "Blood and Sand" (1922) by Fred Nibo, with Rudolph Valentino.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Sept. 11, 8:30 p.m.: "Hiroshima, Mon Amour" (1959) by Alain Resnais.

MARILYN MONROE FILM FESTIVAL—Beacon Theater, B'way nr. 74th St. 874-1768. Adm. $3/double feature. Sept. 6, 4 & 8 p.m.: "The Seven Year Itch" (1955) by Billy Wilder; 6 p.m.: "Gentlemen Prefer Blondes" (1953) by Howard Hawks.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Sept. 18: Television's Top-Rated Shows: A Look Back at Popular Programming by Decades. Thru Sept. 18: Bob & Ray Retrospective.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Sept. 21: Performance Video.

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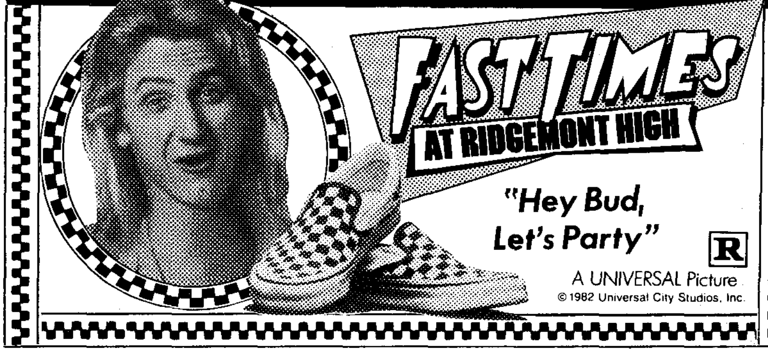

"Hey Bud, Let's Party"
R
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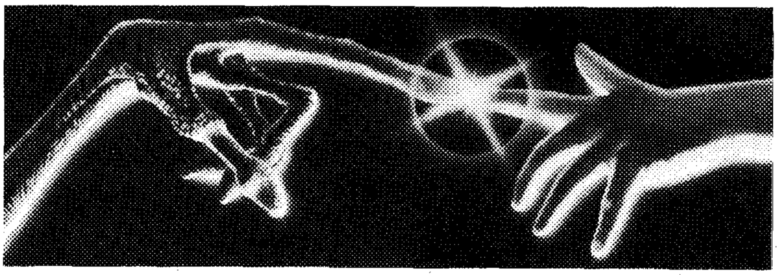
"EXTRAORDINARY"—ARCHER WINSTEN, N.Y. POST

"TRIUMPH"—GENE SHALIT, NBC-TV, TODAY SHOW



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NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Sept. 6, 4 & 5:45 p.m.: "Play It Again, Sam" (1972) by Herbert Ross, with Woody Allen & Diane Keaton; 7:30 & 9:15 p.m.: "Take the Money and Run" (1968) by Woody Allen. Sept. 8, 8 p.m.: "The Maids" (1975) by Christopher Miles, with Glenda Jackson. Sept. 9, 7:30 p.m.: "The Magnificent Ambersons" (1942) by Orson Welles; 8 p.m., Sept. 10-11, 8 & 10:15 p.m., & Sept. 12, 7:15 & 9:30 p.m.: "Gallipoli" (1981) by Peter Weir, with Mel Gibson.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $2.50; members $1.50. Sept. 10, 7:30 p.m.: "Easy Rider" (1969) by Dennis Hopper, with Peter Fonda.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, students & senior citizens $4. Sept. 7-12: Tue.-Sun., 7 & 9:30 p.m., Fri.-Sun., 4:30 p.m., "Station" (1981) by Yasuo Furuhata. Sat.-Sun., 2 p.m. (free): "From the Ashes: Nicaragua Today" (1982) by Helena Solberg-Ladd.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Sept. 11, 2:30 p.m.: "Broken Treaty at Battle Mountain" (1974) by Joel Freedman.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Sept. 11, 7 & 9:30 p.m.: "Rollover" (1981) by Alan J. Pakula, with Jane Fonda & Kris Kristofferson.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Adm. $2. Sept. 11, 12 midnight: "Lenny" (1974) by Bob Fosse, with Dustin Hoffman.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $12, $10 in advance; senior citizens & students $8. Sept. 11, 8 p.m.: "Gone With the Wind" (1939) by Victor Fleming, with Vivien Leigh & Clark Gable. Benefit.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 9: "Class of 1984." #3—"Fast Times at Ridgemont High."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "E.T. the Extra-Terrestrial."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—"The Incubus."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"An Officer and a Gentleman." #2—"The Soldier."

105. **DALE—W. 231st St. at B'way.** 884-5300. Thru Sept. 9: "Annie"; "Homework."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Class of 1984." #2—"E.T. the Extra-Terrestrial." #3—"Homework." #4—"Fast Times at Ridgemont High."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "The Incubus."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"The Road Warrior." #2—"An Officer and a Gentleman."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"The Sword and the Sorcerer." #2—"Friday the 13th, Part 3." #3—"An Officer and a Gentleman." #4—"The Soldier."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "An Officer and a Gentleman."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Zapped!" #2—"The Soldier."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"The Road Warrior"; "Cannibals in the Streets." #2—"The Incubus." #3—"Zapped!" #4—"The Beastmaster."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Fast Times at Ridgemont High." #2—"Class of 1984." #3—"Homework."

118. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. at Hutchinson River Pkwy.** 828-3330. Blue—"The Soldier"; "Class of 1984." Red—"Fast Times at Ridgemont High."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"E.T. the Extra-Terrestrial." #2—"The Beastmaster." #3—"Homework." #4—"Fast Times at Ridgemont High." #5—"Class of 1984."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Friday the 13th, Part 3." #2—"Zapped!"

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Class of 1984." #2—"The Incubus."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Friday the 13th, Part 3."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"The Soldier."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—"Homework." #4—"The World According to Garp."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Sept. 9: "The Road Warrior." Beg. Sept. 10: "Rocky III."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. Sept. 12: "Gigi." #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 9: "Class of 1984." Beg. Sept. 10: "Diner." #4—"The Soldier."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Sept. 9: "The World According to Garp." #2—Thru Sept. 9: "Poltergeist."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Sept. 9: "Rocky III." #2—"E.T. the Extra-Terrestrial." #3—"The Soldier."

213. **COBBLE HILL—CINEMA—Court St. at Butler.** 596-9113. #1—Thru Sept. 9: "The Best Little Whorehouse in Texas." #2—Thru Sept. 9: "Diner."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 "Class of 1984."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"E.T. the Extra-Terrestrial." #2—"The Soldier." #3—"An Officer and a Gentleman." #4—"The Incubus."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Sept. 9: "The Soldier." Beg. Sept. 10: "The Incubus."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "The Incubus."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Class of 1984"; "The Road Warrior." #2—"E.T. the Extra-Terrestrial." #3—"An Officer and a Gentleman." #4—"The Soldier."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "E.T. the Extra-Terrestrial."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—"The Soldier." #2—"The Incubus."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"Zapped!"

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "The Beastmaster." **SOUTH**—"The World According to Garp."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Sept. 9: "Rocky III."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Sept. 9: "Topple"; "La Chiam." Beg. Sept. 10: "Diner."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Homework."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. Sept. 7: "The Bachelor and the Bobby-Soxer." #1—"Zapped!" #2—"The Incubus." #3—"The Road Warrior." #4—"The Chosen."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Sept. 7: "Annie." Beg. Sept. 8: "Firefox."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Sept. 9: "Young Doctors in Love." #2—Thru Sept. 9: "My Dinner With Andre."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Sept. 9: "The Road Warrior"; "The Beastmaster." Beg Sept. 10 (tent.): "The Incubus." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 9: "Class of 1984."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Sept. 9: "Homework." #2—Thru Sept. 9: "Zapped!"

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—"The Road Warrior." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. "The Soldier."

305. **NEW DORP—RAE—** 979-0444. #1—Thru Sept. 9: "Homework." #2—Thru Sept. 9: "Night Shift."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The Incubus." #2—"E.T. the Extra-Terrestrial."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"The World According to Garp."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Rocky III."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"The Road Warrior." #4—"Fast Times at Ridgemont High."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"The World According to Garp." #2—"Zapped!"

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"Homework." #4—"The Road Warrior."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Program unavailable.

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Friday the 13th, Part 3." #2—"Zapped!"

410. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—Thru Sept. 9: "Zapped!" #2—"The Soldier."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"An Officer and a Gentleman." #2—"Homework." #3—"The Soldier."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Road Warrior." #2—"Zapped!" #3—"The Incubus."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"Fast Times at Ridgemont High." #4—"Friday the 13th, Part 3."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "E.T. the Extra-Terrestrial."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Poltergeist."

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1—Thru Sept. 9: "Homework." #2—"The Chosen."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—"Fast Times at Ridgemont High." #2—"The Incubus."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman." Sept. 12: "The Bachelor and the Bobby-Soxer."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"The Road Warrior." #4—"The World According to Garp."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"The Beastmaster." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Incubus."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Fast Times at Ridgemont High." #2—"The Soldier." #3—"An Officer and a Gentleman."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Program unavailable.

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 9: "Class of 1984." #3—Thru Sept. 9: "Homework."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Sept. 9: "The Soldier." Beg. Sept. 10: "Things Are Tough All Over."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Star Trek II: The Wrath of Khan."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru Sept. 9: (tent.): "Diner."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. "The Soldier."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Class of 1984." #2—"Homework."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 9: "Annie."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Sept. 9: "Poltergeist." #2—"The Soldier."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"The Incubus." #2—Thru Sept. 9: "Homework."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"An Officer and a Gentleman." #2—"The Soldier."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. "The Soldier."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Program unavailable.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Rocky III."

501. BALDWIN—RKO— 223-9230. "Homework."

502. BELLEROSE—RKO— 775-1351. Thru Sept. 7: "Annie." Beg. Sept. 8: "Firefox."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Sept. 9: "Diner." #2—"Rocky III."

504. BELLMORE—THE MOVIES— 785-3032. "Young Doctors in Love."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

508. CEDARHURST—CENTRAL— 569-0105. #1—"The Road Warrior." #2—"Young Doctors in Love." #3—"Zapped!"

511. EAST MEADOW—FLICK— 794-8008. #1—"The Incubus." #2—Thru Sept. 9: "Homework."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"The Road Warrior." #4—"Fast Times at Ridgemont High."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Night Shift." #2—Thru Sept. 9: "Young Doctors in Love." Beg. Sept. 10: "Things Are Tough All Over."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Poltergeist."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"The Incubus." #2—"The Soldier."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"The World According to Garp."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Zapped!"

523. GREAT NECK—SQUIRE— 466-2020. "The World According to Garp."

524. HEWLETT—RKO— 791-6768. Thru Sept. 7: "Annie." Beg. Sept. 8: "Firefox."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Rocky III." #2—"Class of 1984."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Homework." **SOUTH**—"E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—"Diner." #2—"Homework." #3—"An Officer and a Gentleman."

530. LEVITTOWN—LEVITTOWN— 731-0516. "Rocky III."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"The Soldier." #3—"Zapped!" #4—"Friday the 13th, Part 3."

532. LONG BEACH—LIDO— 432-0056. Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Diner."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"E.T. the Extra-Terrestrial." #2—"Homework." #3—"Class of 1984." #4—"Fast Times at Ridgemont High."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Sept. 9: "Diner." Beg. Sept. 10: "Mephisto."

535. MALVERNE—TWIN— 599-6966. #1—"Rocky III." #2—Thru Sept. 9: "Diner." Beg. Sept. 10: "The Best Little Whorehouse in Texas."

536. MANHASSET—MANHASSET— 627-7887. #1—"E.T. the Extra-Terrestrial." #2—"Class of 1984." #3—"Fast Times at Ridgemont High."

537. MANHASSET—RKO CINEMA— 627-1300. "The Chosen."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"The Road Warrior." #2—"Zapped!" #3—"Class of 1984." #4—"The World According to Garp." #5—"Fast Times at Ridgemont High." #6—"Homework." #7—"The Incubus."

542. MERRICK—GABLES— 546-0734. Thru Sept. 9: "Poltergeist." Beg. Sept. 10: "Diner."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. "Zapped!"

545. NEW HYDE PARK—HERRICKS— 747-0555. "Rocky III."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Homework."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Sept. 9: "Diner." #2—Thru Sept. 9: "Rocky III."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Rocky III."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Sept. 9: "Homework." Beg. Sept. 10: "Young Doctors in Love." #2—"Rocky III."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Soldier." #2—"Zapped!"

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Sept. 7: "Annie." Beg. Sept. 8: "Firefox."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Chosen." #2—"The Incubus."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Rocky III." #2—"The Incubus." #3—"The Road Warrior."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Sept. 9: "Homework."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The World According to Garp."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Chosen." #2—"The Soldier."

559. ROSLYN—ROSLYN— 621-8488. #1—"Zapped!" #2—"La Vie Continue."

561. SYOSSET—SYOSSET— 921-5810. "The World According to Garp."

562. SYOSSET—UA CINEMA 150— 364-0700. "Fast Times at Ridgemont High."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Raiders of the Lost Ark."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Zapped!" #2—"The Road Warrior." #3—"Fast Times at Ridgemont High." #4—"E.T. the Extra-Terrestrial." #5—"Poltergeist." #6—"An Officer and a Gentleman." #7—"The Soldier." #8—"Class of 1984." #9—"The Incubus." #10—"The World According to Garp." #11—"Friday the 13th, Part 3."

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Sept. 9: "Rocky III."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Sept. 9: "Poltergeist." #2—"The Soldier."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Class of 1984." #2—"E.T. the Extra-Terrestrial." #3—"An Officer and a Gentleman."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Sept. 9: "The Best Little Whorehouse in Texas." #2—"Rocky III."

575. WOODMERE—RKO FIVE TOWNS— 374-2223. "The Incubus."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"The Incubus." #2—"The Soldier."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—"Zapped!" #2—"The Road Warrior."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru Sept. 9: "The Beastmaster." #2—"Fast Times at Ridgemont High." #3—"An Officer and a Gentleman."

604. BAY SHORE—CINEMA— 665-1722. "The Soldier."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"The World According to Garp." #2—"Friday the 13th, Part 3."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 9: "Class of 1984." Beg. Sept. 10: "Fast Times at Ridgemont High."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Homework."

610. BRIDGEHAMPTON—HAMPTONS DRIVE-IN— 537-0770. Thru Sept. 9: "The World According to Garp."

612. CENTER MORICHES—CENTER— 878-2100. Thru Sept. 9: "Annie."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Sept. 9: "Star Wars."

615. COMMACK—DRIVE-IN— 499-2900. Tent: "The Road Warrior."

616. COMMACK—MAYFAIR— 543-0707. "The Road Warrior."

617. COMMACK—RKO— 499-4545. #1—"The Incubus." #2—"Zapped!"

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. "Fast Times at Ridgemont High."

619. CORAM—CORAM— 698-7200. "Fast Times at Ridgemont High."

620. CORAM—DRIVE-IN— 732-6200. "Class of 1984."

621. CORAM—PINE— 698-6442. #1—"The Soldier." #2—Thru Sept. 9: "Homework."

622. DEER PARK—DEER PARK— 667-2440. Thru Sept. 9: "Annie." Beg. Sept. 10 (tent.): "The Best Little Whorehouse in Texas."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—"The Road Warrior." #4—"The Soldier." #5—"Homework."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "The Soldier."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Incubus."

628. ELWOOD—ELWOOD— 499-7800. #1—Thru Sept. 9: "Tron." Beg. Sept. 10 (tent.): "Star Trek II: The Wrath of Khan." #2—Thru Sept. 9: "Author! Author!" Beg. Sept. 10 (tent.): "The Sword and the Sorcerer."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Fast Times at Ridgemont High." #2—"Class of 1984."

630. GREENPORT—GREENPORT— 477-0500. Thru Sept. 9: "An Officer and a Gentleman." Beg. Sept. 10: "The World According to Garp."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Homework."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"The Chosen." #2—"The Incubus." #3—"Homework." #4—"Zapped!"

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. "The Soldier."

635. ISLIP—ISLIP— 581-5200. #1—"Fast Times at Ridgemont High." #2—Thru Sept. 9: "Zapped!" #3—Thru Sept. 9: "The Road Warrior."

636. **KINGS PARK–KINGS PARK**– 269-4422. "Rocky III."

637. **LAKE GROVE–RKO SMITH HAVEN MALL**– 724-9550. "Fast Times at Ridgemont High."

638. **LAKE RONKONKOMA–LAKESIDE**– 981-7100. Program unavailable.

639. **LINDENHURST–LINDENHURST**– 888-5400. "Rocky III."

640. **MATTITUCK–MATTITUCK**– 298-4405. Program unavailable.

641. **MONTAUK–THE MOVIES**– 668-2393. Thru Sept. 7: "Rocky III." Sept. 8-9: "Night Shift."

642. **NESCONSET–SMITHTOWN ALL-WEATHER INDOOR**– 265-8118. "The World According to Garp." **OUTDOOR**– "Homework."

643. **NORTH BABYLON–NORTH BABYLON**– 667-2495. #1–Thru Sept. 9: "Homework." #2–"The Incubus."

644. **NORTHPORT–NORTHPORT**– 261-8600. "Rocky III."

645. **OAKDALE–OAKDALE**– 589-8118. Thru Sept. 9: "Poltergeist." Beg. Sept. 10: "Young Doctors in Love."

646. **OCEAN BEACH–COMMUNITY**– 583-5184. Sept. 10-11: "Das Boot."

648. **PATCHOGUE–PATCHOGUE**– 475-0601. "An Officer and a Gentleman."

649. **PATCHOGUE–RKO PLAZA**– 475-5225. #1–"Zapped!" #2–"E.T. the Extra-Terrestrial."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR**– 363-7200. "The Road Warrior." **OUTDOOR**– "Fast Times at Ridgemont High."

651. **PATCHOGUE–SUNWAVE**– 475-7766. #1–"Homework." #2–"The World According to Garp."

653. **PORT JEFFERSON–MINI EAST**– 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST**– "The Road Warrior."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN**– 473-1200. Thru Sept. 7: "Annie." Beg. Sept. 8: "Firefox."

655. **RIVERHEAD–SUFFOLK**– 727-3133. Thru Sept. 9: "Night Shift."

656. **ROCKY POINT–DRIVE-IN**– 744-8900. "E.T. the Extra-Terrestrial."

657. **SAG HARBOR–SAG HARBOR**– 725-0010. Thru Sept. 9: "The Witness." Beg. Sept. 10: "The Chosen."

658. **SAYVILLE–SAYVILLE**– 589-0232. #1–"The Soldier." #2–Thru Sept. 9: "Rocky III." #3–Thru Sept. 9: "The Best Little Whorehouse in Texas."

659. **SHIRLEY–DRIVE-IN**– 281-5444. "Homework."

660. **SHIRLEY–TWIN**– 281-3301. #1–"Annie." #2–"The Best Little Whorehouse in Texas."

662. **SMITHTOWN–SMITHTOWN**– 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON–SOUTHAMPTON**– 283-1300. #1–Thru Sept. 9: "Zapped!" #2–"An Officer and a Gentleman."

664. **STONY BROOK–LOEWS**– 751-2300. #1–"An Officer and a Gentleman." #2–"The Soldier." #3–"Zapped!"

666. **WEST ISLIP–TWIN**– 669-2626. #1–"Rocky III." #2–Thru Sept. 9: "Young Doctors in Love." Beg. Sept. 10: "Diner."

667. **WESTHAMPTON–HAMPTON ARTS**– 288-2600. "The World According to Garp."

668. **WESTHAMPTON–WESTHAMPTON**– 288-1500. Tent: "The Chosen."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE**– 234-7300. Tent.: "The Chosen."

701. **BEDFORD VILLAGE–CINEMA 22**– 234-9577. "An Officer and a Gentleman."

702. **BRONXVILLE–BRONXVILLE**– 961-4030. #1–"Homework." #2–"Class of 1984." #3–"The Road Warrior."

703. **CROSS RIVER–CROSS RIVER**– 763-8811. Program unavailable.

704. **DOBBS FERRY–PICKWICK**– 693-7727. Program unavailable.

705. **GREENBURGH–CINEMA** 100– 946-4680. #1–"E.T. the Extra-Terrestrial." #2–"Fast Times at Ridgemont High."

706. **HARTSDALE–CINEMA**– 428-2200. #1–"The World According to Garp." #2–"Zapped!" #3–"An Officer and a Gentleman." #4–"The Road Warrior."

707. **LARCHMONT–PLAYHOUSE**– 834-3001. Thru Sept. 9: "The World According to Garp." Beg. Sept. 10: "Mephisto."

708. **MAMARONECK–PLAYHOUSE**– 698-2200. #1–"E.T. the Extra-Terrestrial." #2–"Fast Times at Ridgemont High." #3–"Class of 1984." #4–Thru Sept. 9: "The Road Warrior." Beg. Sept. 10: "The World According to Garp."

709. **MOUNT KISCO–MOUNT KISCO**– 666-6900. #1–"The World According to Garp." #2–Thru Sept. 9: "Homework." Beg. Sept. 10: "Poltergeist."

710. **MOUNT VERNON–PARKWAY**– 664-3311. "Rocky III."

712. **NEW ROCHELLE–LOEWS**– 632-1700. #1–"Friday the 13th, Part 3." #2–"Zapped!"

713. **NEW ROCHELLE–RKO MALL**– 636-8808. "Homework."

714. **NEW ROCHELLE–RKO PROCTORS**– 632-1100. #1–"An Officer and a Gentleman." #2–"The Incubus." #3–"E.T. the Extra-Terrestrial." #4–"The Road Warrior." #5–"The Soldier."

715. **NEW ROCHELLE–TOWN**– 632-4000. "Fast Times at Ridgemont High."

716. **OSSINING–ARCADIAN**– 941-5200. #1–"An Officer and a Gentleman." #2–"Fast Times at Ridgemont High."

717. **PEEKSKILL–BEACH**– 737-6262. #1–"The Road Warrior." #2–"The World According to Garp." #3–"Fast Times at Ridgemont High."

718. **PEEKSKILL–HOLLOWBROOK DRIVE-IN** – 528-4600. Thru Sept. 9: "Fast Times at Ridgemont High."

719. **PEEKSKILL–WESTCHESTER MALL**– 528-8822. #1–"An Officer and a Gentleman." #2–"The Incubus." #3–"Zapped!"

720. **PELHAM–PICTURE HOUSE**– 738-3160. Thru Sept. 9: "Annie."

721. **PLEASANTVILLE–ROME**– 769-0720. Thru Sept. 9: "E.T. the Extra-Terrestrial." Beg. Sept. 10: "Rocky III."

722. **RYE–RYE RIDGE**– 939-8177. #1–"An Officer and a Gentleman." #2–"Homework."

723. **SCARSDALE–FINE ARTS**– 723-6699. "The Chosen."

724. **SCARSDALE–PLAZA**– 725-0078. Thru Sept. 9: "Diner." Beg. Sept. 10 (tent.): "Rocky III."

726. **WHITE PLAINS–COLONY**– 948-8828. Thru Sept. 9: "Friday the 13th, Part 3." Beg. Sept. 10: "Diner."

727. **WHITE PLAINS–GALLERIA**– 997-8198. #1–"The Incubus." #2–"The Soldier."

728. **WHITE PLAINS–UA CINEMA**– 946-2820. "Homework."

730. **YONKERS–CENTRAL PLAZA**– 793-3232. #1–"Rocky III." #2–"The Incubus."

731. **YONKERS–KENT**– 237-3440. Thru Sept. 9: "Homework." Beg. Sept. 10: "The Best Little Whorehouse in Texas."

732. **YONKERS–MOVIELAND**– 793-0002. #1–"An Officer and a Gentleman." #2–"E.T. the Extra-Terrestrial." #3–"The World According to Garp." #4–"Fast Times at Ridgemont High."

733. **YONKERS–PARK HILL**– 969-4477. Program unavailable.

735. **YORKTOWN HEIGHTS–TRIANGLE**– 245-7555. #1–"The Soldier." #2–"Homework."

Rockland County

740. **BLAUVELT–NYACK DRIVE-IN**– 358-1844. "Homework."

742. **MONSEY–ROCKLAND DRIVE-IN**– 356-4040. Program unavailable.

743. **NANUET–MALL**– 623-6336. Program unavailable.

744. **NANUET–ROUTE 59**– 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET–THE MOVIES**– 623-0211. #1–"Homework." #2–"Poltergeist." #3–"The Road Warrior." #4–"Rocky III." #5–"The Incubus."

746. **NEW CITY–TOWN**– 634-5100. #1–"An Officer and a Gentleman." #2–"The World According to Garp."

747. **NEW CITY–UA CINEMA 304**– 634-8200. #1–"E.T. the Extra-Terrestrial." #2–"Class of 1984."

748. **NYACK–CINEMA EAST**– 358-6631. "Zapped!"

750. **ORANGEBURG–303 DRIVE-IN**– 359-2021. "Fast Times at Ridgemont High."

751. **PEARL RIVER–CENTRAL**– 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER–PEARL RIVER**– 735-6500. "Fast Times at Ridgemont High"; "The Secret of NIMH."

754. **SPRING VALLEY–CINEMA 45**– 352-1445. "The Chosen."

755. **STONY POINT–9 W CINEMA**– 942-0303. "Young Doctors in Love."

756. **SUFFERN–LAFAYETTE**– 357-6030. "Annie."

758. **WEST HAVERSTRAW–PLAZA**– 947-2220. "The Soldier."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT–BEVERLY**– 368-0616. Thru Sept. 9: "Young Doctors in Love." Beg. Sept. 10 (tent.): "Star Trek II: The Wrath of Khan."

771. **BRIDGEPORT–HIWAY**– 378-0014. #1–"Fast Times at Ridgemont High." #2–Thru Sept. 9: "The Sword and the Sorcerer."

772. **BRIDGEPORT–RKO MERRITT**– 372-3013. #1–"The Incubus." #2–"Homework."

773. **BROOKFIELD–FINE ARTS**– 775-0070. #1–"E.T. the Extra-Terrestrial." #2–"Zapped!"

774. **DANBURY–CINE**– 743-2200. #1–"The Beastmaster." #2–"Summer Lovers." #3–Rocky III."

775. **DANBURY–CINEMA**– 748-2923. #1–"An Officer and a Gentleman." #2–"The World According to Garp."

776. **DANBURY–DRIVE-IN**– 743-3703. Program unavailable.

777. **DANBURY–PALACE**– 748-7496. #1–"The Soldier." #2–"The Road Warrior." #3–Thru Sept. 9: "Friday the 13th, Part 3." Beg. Sept. 10: "The Incubus."

778. **DARIEN–PLAYHOUSE**– 655-0100. "E.T. the Extra-Terrestrial."

779. **FAIRFIELD–COMMUNITY**– 255-6555. #1–"E.T. the Extra-Terrestrial." #2–"The Road Warrior."

780. **FAIRFIELD–COUNTY**– 334-1411. "Fast Times at Ridgemont High."

781. **GREENWICH–CINEMA**– 869-6030. "E.T. the Extra-Terrestrial."

782. **GREENWICH–PLAZA**– 869-4030. #1–"The Road Warrior." #2–"Diner." #3–"Summer Lovers."

783. **NEW CANAAN–PLAYHOUSE**– 966-0600. "An Officer and a Gentleman."

784. **NORWALK–CINEMA**– 838-4504. #1–"Homework." #2–"The Soldier."

785. **NORWALK–NORWALK**– 866-3010. "The Road Warrior."

787. **RIDGEFIELD–CINEMA**– 438-3338. Program unavailable.

788. **SOUTH NORWALK–SONO**– 866-9202. Thru Sept. 7: "Victor/Victoria"; "Pennies From Heaven." Sept. 8-10: "Tess"; "Stay as You Are." Beg. Sept. 11: "La Cage aux Folles"; "The Boys in the Band."

789. **SPRINGDALE–STATE**– 325-0250. "Rocky III."

790. **STAMFORD–AVON**– 324-9205. #1–"Friday the 13th, Part 3." #2–Thru Sept. 9: "The Soldier." Beg. Sept. 10: "The Incubus."

791. **STAMFORD–CINEMA**– 324-3100. #1–"The Beastmaster." #2–"The World According to Garp." #3–"Zapped!"

792. **STAMFORD–RIDGEWAY**– 323-5000. "An Officer and a Gentleman."

793. **TRUMBULL–TRANS-LUX**– 374-0462. #1–"An Officer and a Gentleman." #2–"The Beastmaster." #3–Thru Sept. 9: "The World According to Garp." Beg. Sept. 10: "Das Boot."

795. **WESTPORT–FINE ARTS**– 227-3324. #1–"The World According to Garp." #2–"E.T. the Extra-Terrestrial." #3–227-9619. "Diner." #4–226-6666. "Fast Times at Ridgemont High."

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. "Zapped!"

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Sept. 9: "Zapped!" Beg. Sept. 10: "Diner." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Night Shift."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Sept. 9: "Homework." Beg. Sept. 10: "Rocky III." #2—"The Soldier."

802. **HOBOKEN—CINEMA—** 653-2202. Program unavailable.

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Homework." #2—"The Incubus."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"E.T. the Extra-Terrestrial." #2—"Friday the 13th, Part 3." #3—"An Officer and a Gentleman."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Class of 1984." #2—"The Road Warrior." #3—"Fast Times at Ridgemont High."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"Rocky III." #4—"The Incubus."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Homework." #4—"The Road Warrior." #5—"Fast Times at Ridgemont High." #6—"The Soldier."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Sept. 9: "Things Are Tough All Over." Beg. Sept. 10: "Night Shift." #2—Program unavailable.

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Sept. 9: "Young Doctors in Love." Beg. Sept. 10: "Diner."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "The Soldier."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"An Officer and a Gentleman." #2—"The Incubus."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "The Chosen."

815. **IRVINGTON—CASTLE—** 372-9324. "The Soldier."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Sept. 9: "Poltergeist." Beg. Sept. 10: "The Road Warrior."

817. **LIVINGSTON—COLONY—** 992-0800. "Class of 1984."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "The Best Little Whorehouse in Texas."

819. **MILLBURN—RKO—** 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "E.T. the Extra-Terrestrial."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"The Road Warrior."

823. **NEWARK—DRIVE-IN—** 344-2800. Blue—"The Incubus." Red—"Fast Times at Ridgemont High." Green—"The Soldier"; "Class of 1984."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Sept. 9: "Homework." Beg. Sept. 10 (tent.): "Mephisto."

828. **VERONA—VERONA—** 239-0880. "Fast Times at Ridgemont High."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Annie."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"An Officer and a Gentleman." #2—Thru Sept. 9: "The World According to Garp." #3—"The Incubus."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Sept. 9: "Annie."

841. **CRANFORD—RKO—** 276-9120. #1—"Friday the 13th, Part 3." #2—"The Soldier."

842. **ELIZABETH—ELMORA—** 352-3483. "The Best Little Whorehouse in Texas."

846. **LINDEN—TWIN—** 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 9: "Homework."

848. **ROSELLE PARK—PARK—** 245-0358. "Annie."

849. **SUMMIT—STRAND—** 273-3900. Woody Allen Festival.

850. **UNION—DRIVE-IN—** 686-1260. Program unavailable.

851. **UNION—FIVE POINTS—** 964-3466. "The World According to Garp."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

853. **UNION—RKO FOX—** 964-8977. "An Officer and a Gentleman."

854. **UNION—RKO UNION—** 686-4373. #1—"The Incubus." #2—"Zapped!"

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—"Homework."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Sept. 9: "Porky's." #2—Thru Sept. 9: "The Road Warrior."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "Rocky III."

861. **CLOSTER—CLOSTER—** 768-8800. "Class of 1984."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"The Road Warrior." #2—"Homework." #3—"An Officer and a Gentleman." #4—"Fast Times at Ridgemont High."

863. **EMERSON—TOWN—** 261-1000. "Rocky III."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Class of 1984." #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"The World According to Garp." #2—"Class of 1984."

868. **FORT LEE—SHARON—** 224-0202. Thru Sept. 9: "Young Doctors in Love."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"Fast Times at Ridgemont High." #2—"Friday the 13th, Part 3." #3—"E.T. the Extra-Terrestrial."

873. **OAKLAND—TWIN—** 337-4478. #1—"Friday the 13th, Part 3." #2—"The Soldier."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"The Incubus." #2—"Rocky III."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Fast Times at Ridgemont High."

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Sept. 9: "Things Are Tough All Over."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"An Officer and a Gentleman." #2—"The Road Warrior." #3—"Zapped!" #4—"The Chosen." #5—"The World According to Garp." #6—"The Soldier." #7—"Homework."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Star Wars." #2—"The Incubus."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

883. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Sept. 9: "Rocky III." Beg. Sept. 10: "Young Doctors in Love."

884. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—"Zapped!"

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Sept. 9: "The Best Little Whorehouse in Texas." Beg. Sept. 10: "Rocky III."

886. **TENAFLY—BERGEN—** 567-0004. "Rocky III."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

889. **WESTWOOD—PASCACK—** 664-3200. "Homework."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. 11, 44, 90, 105, 235, 442, 502, 524, 551, 612, 622, 654, 660, 720, 756, 829, 840, 848

★ **BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias,* sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. 61

BEASTMASTER, THE—(2hrs. '82) Mythical adventure in a fictional world of antiquity. With Marc Singer, Tanya Roberts, Rip Torn and John Amos. Dir. Don Coscarelli. PG. 30, 82, 115, 201, 225, 237, 423, 603, 774, 791, 793

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sidestep." Dir. Colin Higgins. R. 32, 99, 213, 535, 574, 622, 658, 660, 731, 818, 842, 885

BIRGITT HAAS MUST BE KILLED—(1hr. 45m., '82) In French and German, Eng. subtitles. Philippe Noiret is outstanding as the head of a special French intelligence unit involved in a very dirty deal: The French have agreed to do away with a German terrorist, Birgitt Haas (Lisa Kreuzer), in return for some information from the West German police. They find themselves a patsy, affectingly played by Jean Rochefort, and set him up as Haas's lover in order to pin a phony "crime of passion" on him. The plot isn't too convincing, and the direction a little logy, but Noiret brings depths of humanity and intelligence to his role—so much humanity that you wonder why he's doing this kind of dirty work. The movie passes the time. Dir. Laurent Heynemann. R. 56

★ **BOB LE FLAMBEUR**—(1hr. 40m., '55) In French, Eng. subtitles. A great film, previously unreleased, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. With Isabel Corey and Daniel Cauchy. PG. 16

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 88

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. 16, 90

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 14, 58, 234, 417, 537, 552, 558, 632, 657, 668, 700, 723, 754, 813, 852, 878

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. 16

CLASS OF 1984—(1hr. 33m., '82) A teacher tries to stop violent students from taking over their own high school. With Perry King, Roddy McDowall, Timothy Van Patten and Merrie Lynn Ross. Dir. Mark Lester. R. 41, 78, 98, 100, 109, 117, 118, 201, 203, 210, 214, 220, 237, 401, 403, 413, 420, 428, 439, 512, 526, 533, 536, 541, 567, 573, 608, 620, 629, 702, 708, 747, 805, 817, 823, 861, 864, 867

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. 16

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 6, 50, 93, 210, 213, 232, 437, 503, 529, 532, 534, 535, 542, 547, 666, 724, 726, 782, 795, 800, 809

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. 39, 93

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 100, 102, 103, 109, 201, 206, 210, 212, 215, 220, 221, 237, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 573, 601, 608, 625, 633, 649, 653, 656, 662, 705, 708, 714, 721, 732, 744, 747, 773, 778, 779, 781, 795, 804, 807, 819, 821, 846, 857, 864, 871, 876

FAST TIMES AT RIDGEMONT HIGH—(1hr. 32m., '82) The humor and struggles of contemporary teenagers in a Los Angeles high school. With Jennifer Jason Leigh, Sean Penn, Phoebe Cates and Ray

Walston. Dir. Amy Heckerling. R. 24, 41, 70, 80, 92, 100, 109, 117, 118, 201, 206, 210, 401, 413, 418, 426, 512, 533, 536, 541, 562, 567, 603, 608, 618, 619, 625, 629, 635, 637, 650, 705, 708, 715, 716, 717, 718, 732, 750, 752, 771, 780, 795, 800, 805, 807, 819, 823, 828, 857, 862, 871, 875

FRIDAY THE 13TH, PART 3—(1hr. 35m., '82) A new opus of the popular horror story, in 3-D. With Dana Kimmell, Paul Kratka and Richard Brooker. Dir. Steve Miner. R. 33, 112, 202, 204, 408, 413, 531, 567, 606, 712, 726, 777, 790, 804, 806, 822, 841, 871, 873

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86

HOMEWORK—(1hr. 31m., '82) Erotic comedy about first experiences and high school. With Joan Collins, Shell Kepler, Lee Purcell and Carrie Snodgress. Dir. James Beshears. R. 16, 38, 70, 83, 92, 97, 105, 109, 117, 201, 206, 233, 300, 305, 403, 411, 417, 428, 439, 448, 501, 511, 528, 529, 533, 541, 546, 549, 555, 609, 621, 625, 631, 632, 642, 643, 651, 659, 702, 709, 713, 722, 728, 731, 735, 740, 745, 772, 784, 801, 803, 807, 827, 846, 857, 862, 878, 889

INCUBUS, THE—(1hr. 30m., '82) A contemporary occult-horror story. With John Cassavetes, John Ireland, Kerrie Keane and Helen Hughes. Dir. John Hough. R. 3, 37, 84, 98, 103, 110, 115, 203, 215, 216, 219, 222, 234, 237, 306, 412, 418, 424, 448, 511, 518, 541, 552, 554, 567, 575, 600, 617, 627, 632, 643, 714, 719, 727, 730, 745, 772, 777, 790, 803, 806, 811, 823, 830, 854, 874, 879

★ **JUDGE AND THE ASSASSIN, THE**—(2hrs. 10m., '75) In French, Eng. subtitles. A supremely intelligent film, written by Bertrand Tavernier and the veteran Jean Aurenche and directed by Tavernier. In the France of the 1890s, the time of the Dreyfus Affair, a provincial magistrate (Philippe Noiret) battles with a homicidal maniac (Michel Galabru), trying to trick him into a confession and force him to stand trial as sane. The core of the movie is a series of remarkable confrontations between these two. Galabru is given to bouts of raving (he's an anti-cleric who nevertheless adores the Virgin Mary) that are disturbingly powerful and just close enough to sense to be deeply moving. The judge is a cool rationalist, deeply ambitious yet infantile, and incapable of recognizing the connection between the madman's furious unconscious and his own unexamined drives. The social background of the period, with its atmosphere of hysteria and anti-Semitism, is laid in beautifully. 2

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wistfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. 51, 559

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 60

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 62

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 16, 534, 707, 827

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Woody Allen's attempt at classical farce—a comedy of innocence and lust—is lush and pretty but terribly self-conscious. At a lovely Victorian house somewhere around 1905, three couples gather, dressed in full turn-of-the-century splendor, and then split apart, only to pair off in new combinations. Woody Allen has written the dialogue with period formalities, and at least two of the actors—José Ferrer and Julie Hagerty—act in period, but when Woody and Tony Roberts start talking about women they could be comparing notes on their latest infatuations in a taxi to Elaine's. The carelessness is baffling, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals? Either way, the movie feels half-hearted. With Mary Steenburgen and Mia Farrow, who has met Woody's anxieties more than halfway and begun to sound like Diane Keaton. Cinematography by Gordon Willis; music by Mendelssohn. PG. 60, 88

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86, 236

NEST, THE—(1hr. 49m., '81) In Spanish, Eng. subtitles. A 13-year-old Spanish schoolgirl with haunting dark eyes (Ana Torrent) snares a rich, fiftyish widower (Hector Alterio), a sheepish fellow who has never done anything with his life. The widower never consummates his passion for the girl, but he comes to life for the first time. An ironic tale that borrows elements from *Macbeth*, *The Nest* never quite comes up to speed. The director, Jaime de Arminan, seems to be teasing himself with possibilities that bolder artists —Nabokov, Buñuel, Blier—have triumphantly realized. 73

NIGHT SHIFT—(1hr. 45m., '82) Reviewed in this issue. R. 32, 305, 513, 641, 655, 800, 808

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 104, 111, 112, 113, 205, 215, 220, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 573, 603, 630, 648, 663, 664, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 792, 793, 796, 804, 807, 811, 830, 853, 862, 878, 884

PIAF—THE EARLY YEARS—(1hr. 44m., '82) In French, Eng. subtitles. The formative years in the life of the great chanteuse, Edith Piaf. With Brigitte Ariel. Dir. Guy Casaril. PG. 62

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 45

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 58, 211, 416, 447, 516, 542, 567, 570, 645, 709, 745, 816

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere —the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 3, 7, 24, 37, 71, 83, 92, 111, 115, 208, 220, 234, 237, 303, 401, 403, 412, 420, 508, 512, 541, 554, 567, 602, 615, 616, 625, 635, 650, 653, 702, 706, 708, 714, 717, 745, 777, 779, 782, 785, 805, 807, 816, 822, 858, 862, 878

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 32, 97, 208, 212, 228, 308, 416, 436, 500, 503, 513, 516, 526, 530, 532, 535, 545, 547, 548, 549, 554, 568, 574, 636, 639, 641, 644, 658, 666, 710, 721, 724, 730, 745, 789, 800, 801, 806, 860, 863, 874, 883, 885, 886

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. 20, 30, 72, 80, 84, 97, 98, 104, 112, 114, 118, 205, 210, 212, 215, 216, 220, 222, 304, 410, 411, 426, 433, 438, 447, 450, 451, 518, 531, 550, 558, 567, 570, 600, 604, 621, 625, 626, 634, 658, 664, 714, 727, 735, 758, 777, 784, 790, 801, 807, 810, 815, 823, 841, 873, 878

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie*. The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture,* but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. 42, 436, 628, 770

SUMMER LOVERS—(1hr. 38m., '82) Has Randal Kleiser missed his true calling—as director of a nudist camp? In *The Blue Lagoon,* he stranded the sparsely dressed Christopher Atkins and Brooke Shields on a Pacific island to discover the joys of sex *au naturel.* Now he's sent three teenagers (Daryl Hannah, Peter Gallagher and Valerie Quenessen) to a *Greek* island, and plunged them into the blandest *ménage à trois* ever put on film. There, among the nude sunbathers, they nuzzle and cuddle and dance and throw food. The movie appears to be pornography for teenagers—everyone is nice, and the emphasis is on togetherness, not sex. Peter Gallagher is such a dim American lout that one longs for the two girls to ditch him and go off to another island, but nothing so amusing is in the offing. Shot on Santorini, which looks like a nightmare with all those nude bodies lolling about. R. 774, 782

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest,* but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 74, 85

TRON—(1hr. 39m., '82) Although the movie is dramatically and humanly nil, director Steven Lisberger and his technicians have produced passages of computer animation that are startlingly different. Jeff Bridges brings some brazen wit to the role of Flynn, a reckless computer programmer, but the other characters are zombies out of Saturday morning serials. While trying to recover a program appropriated by the evil Dillinger (David Warner), Flynn gets drawn into the computer itself, where he meets the alter egos, in human form, of other programmers. The narrative is dismal, but the animation is so entertaining you don't much feel like returning to the real world. The fights and pursuits of the characters inside the computer have the speed and mesmerizing intensity of video games but much greater power when seen on this scale. With Bruce Boxleitner, Cindy Morgan and Bernard Hughes. PG. 6, 628

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 22, 32, 48, 92, 206, 211, 225, 307, 402, 420, 519, 523, 541, 557, 561, 567, 606, 610, 630, 642, 651, 667, 706, 707, 708, 709, 717, 732, 746, 775, 791, 793, 795, 830, 851, 867, 878

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. 88

YOUNG DOCTORS IN LOVE—(1hr. 36m., '82) A comedy-romance that parodies hospital soap operas. With Michael McKean, Sean Young, Patrick MacNee and Dabney Coleman. Dir. Garry Marshall. R. 32, 97, 99, 236, 504, 508, 513, 549, 645, 666, 755, 770, 809, 868, 883

ZAPPED!—(1hr. 36m., '82) A comedy about a high school genius who develops telekinetic powers. With Scott Baio, Willie Aames and Scatman Crothers. Dir. Robert J. Rosenthal. R. 24, 33, 54, 114, 115, 202, 223, 234, 300, 402, 408, 410, 412, 508, 521, 531, 541, 544, 550, 559, 567, 602, 617, 632, 635, 649, 663, 664, 706, 712, 719, 748, 773, 791, 798, 800, 806, 822, 854, 878, 884

Revivals

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 9, 89

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 9

DAY AT THE RACES, A—(1hr. 51m., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. 47

EBOLI—(2hrs., '80) In Italian, Eng. subtitles. The Francesco Rosi adaptation of Carlo Levi's *Christ Stopped at Eboli* is achingly beautiful but full of holes and forlorn, straying episodes. Rosi's flowing visual rhythms and Pasqualino de Santis's somber, blue-gray photography put us under a spell, but the episodes never build dramatically. With Gian Maria Volonte and Irene Papas. 95

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. 39

HOLIDAY—(1hr. 30m., '38) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 89

INNOCENT, THE—(1hr. 55m., '78) In Italian, Eng. subtitles. Luchino Visconti's last movie is literally a swan song—graceful, elegant, stately, with an atmosphere of upper-class swank. Giancarlo Giannini plays a philandering turn-of-the-century Roman aristocrat with a beautiful mistress (Jennifer O'Neill) and an even more beautiful wife (Laura Antonelli). A grandiose, humorless film, but beautiful to look at. 47

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. 46, 788

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. 10

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 2, 57

LAVENDER HILL MOB, THE—(1hr. 22m., '51) A marvelous comedy about a mousey little clerk (Alec Guinness) who steals a million pounds from the Bank of England. With Stanley Holloway, Marjorie Fielding, and Audrey Hepburn in a bit part. Dir. Charles Crichton. 39

LOVE ON THE RUN—(1hr. 35m., '79) In French, Eng. subtitles. The fifth installment in François Truffaut's continuing saga of his alter ego, Antoine Doinel, played, as always, by Jean-Pierre Léaud. Now in his thirties, Antoine has become a shallowly narcissistic man whose one great redeeming strength is his willingness to throw himself into wild romantic encounters without a moment's thought. The movie is deft and fast, but in the end you wonder if Doinel is worth the bother. 4

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 9

MARKED WOMAN—(1hr. 36m., '37) Eduardo Cianelli as a Lucky Luciano-type underworld king, living high off the earnings of prostitutes; Bette Davis as one of his girls (she tells Cianelli, "I'll get you if I have to come back from the grave to do it!"); Humphrey Bogart, not yet his true self, as a Tom Dewey-like prosecutor. Fine, fierce thirties-Warner melodrama. Dir. Lloyd Bacon. 89

MY FAIR LADY—(3hrs., '64) The spectacularly successful musical, expensively mounted, and also stuffed. No one could be better than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clothes horse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, marvelous authentic English supporting cast, and all that. Dir. George Cukor. 39

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. 47

OLD ACQUAINTANCE—(1hr. 40m., '43) Bette Davis and Miriam Hopkins as the women whose lifelong friendship is tested by their competition for money, respect, and men. Some melodrama, but more realism in this "women's picture" than in more ambitious efforts. Hopkins, as the fluttery narcissist, and Davis, as the charming, sensible career woman, each get what they deserve, and that is their tragedy. Dir. Vincent Sherman. 13

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. 13, 89

SORROW AND THE PITY, THE—(4hrs. 20m., '72) In French and German, Eng. subtitles. A four-hour-twenty-minute film that holds you transfixed from beginning to end. Starting out as a documentary about one French town during the Occupation in World War II, it spreads in concentric circles—through careful general views with the famous, the obscure, and the infamous, as well as much superbly used previous film footage—to cover France, Germany, England, mankind. It is history and philosophy combined, but also brilliant filmmaking. Above all, it refrains from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty to others and persecution of them. If ever a film came close to presenting the full mystery of human personality, this is it. Directed, written, and narrated by Marcel Ophuls. 4

THOUSAND CLOWNS, A—(1hr. 58m., '65) This attack on "conformity," which impressed a lot of people when it came out, seems stale and full of cheap and easy attitudes now. With Jason Robards Jr., Martin Balsam, Barry Gordon, and Barbara Harris. Adapted from Herb Gardner's play. Dir. Fred Coe. 89

THEATER

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DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, September 6

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Previews now prior to 9/9 opening. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3. $18-32; thru 10/3. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins.

Wednesday, September 8

A DOLL'S LIFE—*George Hearn and Betsy Joslyn star* in a new musical by Betty Comden and Adolph Green which shows what happens to Nora after she slams the door in Ibsen's *A Doll's House.* Harold Prince directs and the music is by Larry Grossman. Previews start 9/8 prior to a 9/23 opening. Preview prices; Mon.-Thurs. at 8, Sat. at 2, $20-$30. Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. From 10/4: Mon.-Thurs. at 8, Sat. at 2, $22.50-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $17.50-$27.50. **Mark Hellinger,** 51st & Broadway (757-7004). 2 hrs., 10 min. All major credit cards.

Sunday, September 12

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars, with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Previews start 9/12 prior to a 9/30 opening. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (730-1760). 2hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. & Sat. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 *min. Credit cards.*

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, $20-$35. Sun. matinees at 3 start 9/21 and final Mon. perf. is 9/13. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Leroy Reams, and Carol Swarbrick in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8,. Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GHOSTS—Liv Ullmann stars as Mrs. Alving in a new 100th anniversary production of the Henrik Ibsen play, together with John Neville (who also directs) and Edward Binns. The new translation is by Arthur (*Nine*) Koppit. Others in the cast are Kevin Spacey and Jane Murray. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$27; Wed. at 2, $18-$25; Fri. & Sat. at 8, $22.50-$30; thru 10/2. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs. Credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the *21* women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Wed. at 2, $20-$32. *Fri. at 8, Sat. at 7 & 9:30, Sun. at 7,* $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Kaye Ballard, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For lighthearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Loudon Wainwright III, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** *200 W. 48th (586-3903).*

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BILLY LIAR—Revival of the comedy by Keith Waterhouse and Willis Hall, starring Neal Jones. It's about a youth who is unable to distinguish between truth and fantasy. Mon.-Sun. at 8 (except 9/26, 27, 10/3-5); $6; 9/20-10/10. **West Side Main Stage,** 424 W. 49th (575-0076).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; thru 9/12. **Roundabout Stage Two,** 307 West 26th (242-7800).

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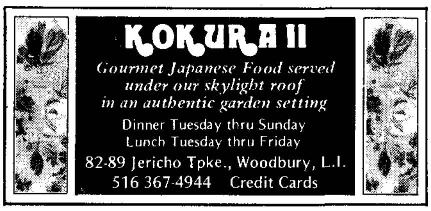

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THEATER

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Janet Maylie, Charles Kimbrough, John Getz; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FOX—Allan Miller's play, based on the D. H. Lawrence novella, stars Jenny O'Hara, Michael Horton, and Mary Layne. About a soldier who visits an isolated English farmhouse kept by two women and shatters their private world. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $14.50-$16.50; thru 9/19. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10. **Sargent Theater,** 314 W. 54th (581-3359).

I AM WHO I AM—Royce Ryton's play is about one of history's most provocative unsolved cases—the story of Anastasia; directed by Jaemes Esterly. Co-stars are Lucille Patton, Nick Stannard, Leslie Lyles, and Jeff Abbott. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10; $14; from 9/14. **Perry St. Theater,** 31 Perry St. (255-9186).

INSERTS—John Byrum's tale about the porno industry in 1930's Hollywood. With Kevin O'Connor as a director who has a chance to return to serious filmmaking. Also with Hope Stansbury, Ben Kapan, John Patrick Hurley and Wendel Meldrum. Wed.-Fri. at 8, Sat. & Sun. 7 & 10. $12-$14. **Actors and Directors Theater,** 412 W. 42nd St. (279-4200).

KNUCKLEBONES—Douglas Anderson's comedy about order and chaos, reason and illusion—math and magic; directed by Jay Perry. From 9/8. **Nat Horne Theater,** 440 W. 42nd (354-5940).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 musicians and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$22.95. **Orpheum,** 126 Second Ave. (477-2477).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to Christianity; directed by Will Lieberson. Mon., Wed., Thurs., Fri. & Sat. at 8, Sun. at 3, Wed. at 2; $8-$12; **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE PRICE OF GENIUS—Betty Neustat's play which chronicles the life and times of Sister Juana Ines de la Cruz, a 17th-century Mexican poet, playwright, and scholar; starring Patrizia Norcia; directed by Sande Shurin. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50-$18.50; from 9/21. **Lambs Theater,** 130 W. 44th (997-1780).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Christopher Durham, Glen Kelly, John Wyatt, Julie Sheppard, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

Theater Companies

THE APPLE CORPS—*The Grass Harp,* a musical; book and lyrics by Kenward Elmslie, music by Claibe Richardson, based on the novel by Truman Capote; directed by Nicholas Deutsch. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 9/26. **Apple Corps 601 West 51st St. (664-0027).**

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 10/3. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK ACTOR'S ENSEMBLE—Michael Jennings and Lisa Friedman's *The Briar Patch,* based on the life of Burt Holly. Fri. & Sat. at 8:30, Sun. at 7:30. $4; thru 9/26. **Courtyard Playhouse,** 39 Grove Street (620-7110).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera,* and *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana Que Tengo Ganas* Jose Ignacio Cabrujas *El Dia Que Me Quieras,* in Spanish in repertory thru September; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru September. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY THEATER—Strindberg's *Miss Julie* and *The Stronger* (curtain-raiser); directed by Andres Castro. Fri.-Sun. at 8; $5; thru 10/17. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANYTHING GOES—A revival of the Cole Porter musical (as a benefit for the Widows and Children Fund of the Uniformed Firefighters Association). 9/10, 11, 17, 18 at 8:15; 9/12 at 7; $7.50. **Theater in the Park,** Flushing Meadows, Queens (the old World's Fairgrounds), 212-233-4234.

CAROLYN—Toni Press's play, a family portrait of five strong-willed women; directed by Elizabeth Brincklow; with Laralu Smith, Jolene Adams, Jaime Richards, Sherrie Ahlin, and Arva Holt. Fri.-Sun. at 8; $4; 9/10-10/3. **Collective Actors Theatre,** 212 W. 29th (869-3981).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CONFESSIONS OF A DOPE FIEND—Play by Jeffrey Jones, directed by Matthew Maguire, dealing with a man's craving for intoxication; with Ron Vawter. Wed.-Sun. at 8; $6; 9/9-10/3. **Performing Garage,** 33 Wooster St. (966-3651).

THE DRUNKARD—W.H. Smith's classic melodrama, directed by Richard Wyr, which made its first appearance in 1844 as a piece of propaganda for temperance. Thurs.-Sat. at 8, Sun. at 6:30; $6; 9/9-26. 10/1-30, Fri. & Sat. at 10:30, Sun. at 6:30. **Nameless Theatre,** 125 W. 22nd (242-9768).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; $6. **78th St. Lab,** 236 W. 78th (595-0850).

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EXQUISITE TORTURE—Charles Ludlam's play, a romantic ecstasy, with Black-Eyed Susan, Ludlam, Everett Quinton, and Edward McGowan. Fri. at 8, Sat. at 7 & 10; $7. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

HALF TIME—Mitchel Hayden Oscar's black comedy about a youth's initiation into corporate politics. Wed.-Sat. at 8; $6; 9/8-10/3. **The Open Space,** 133 Second Ave. (242-3900).

HANDS—Valerie Owen's memory play about an idiot savant, directed by Michael Levine. Tues.-Sat. at 8, Sat. at 7 & 10, Sun. at 3; $5, $7; from 9/9. **Chapel Theater,** 656 6th Ave. (242-0121).

MY NEXT HUSBAND WILL BE A BEAUTY—Tom Eyen's one-act comedy, directed by Steven Bloom. Fri. & Sat. at 10:30; $5 (Includes a glass of wine). 500 W. 42nd St. (736-0247).

NIGHT MUST FALL—A revival of the Emlyn Williams classic thriller, directed by John Bourne. Fri. & Sat. at 8:30, 9/19 at 2; $5; 9/10-19. **Heights Players,** 26 Willow Pl., Bklyn (237-2752).

OLDER, WISER, AND STILL DRINKING—Paul Walker's play about a ten-year friendship between three people severely tested by sexual conflict; directed by Roy Barry. Fri. & Sat. at 7:30, Sun. at 4; 9/23-10/10. **18th St. Plyhse,** 145 W. 18th St. (966-2349).

ORPHEUS DESCENDING—Revival of the Tennessee Williams play; directed by Bill Cain. Thurs.-Sat. at 8, Sat. & Sun. at 3, Wed. (9/22) at 8. 9/9-29. **West End Theater,** 302 W. 91st (475-5529).

PARTNERS—John Kallas's tale about two average men scheming to make their fortunes in this technological world; directed by Warren Kliewer. Thurs.-Sat. at 8, Sun. at 3; $4; thru 9/26. **28th St. Plyhse,** 120 W. 28th (869-3981).

PENELOPE—J. Radloff's comedy about an actress who flees London with her lover, only to be pursued by her husband and ex-husband; directed by Vince Rhomberg. Wed.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7. **Carter Theater,** 250 W. 43rd (460-8064).

PIECES OF LIGHTNING—Joseph McDonald's comedy drama concerning an Irish family in America today. Wed.-Sat. at 8; $5; thru 10/2. **Chernuchan Theater,** 314 W. 54th (581-3044).

RASPUTIN—Jay Jeffrey Jones's story about the weird man of tsarist Russia, the "beast with two faces." Directed by Gabriel Connaughton. Wed.-Sat. at 8:30; $4; thru 9/25. **Judy Caden Gallery,** 180 Duane St. (431-7627).

RED, HOT AND BLUE—Revival of the musical comedy by Howard Lindsay and Russell Crouse, with words and music by Cole Porter; directed by Barbara Vann. About a lottery, and politics, and love. Fri. & Sat. at 8; Sat. & Sun. at 3:30; $5-$8; 9/10-25. **Newfoundland,** 6 W. 18th (255-4991).

SATYRICON—Adapted by Peter Benedict and Peter Collins from Petronius's satire on life in first-century Rome, performed by an all-male cast. Thurs. & Fri. at 8; Sat. at 7 & 9:30; Sun. at 3; $8; from 9/9. **Carter Theatre,** 250 W. 43rd (391-1880).

SAY GOODNIGHT, GRACIE—Ralph Pape's play, directed by Todd Peters; with Peggy Woody, Ralph Buckley, John Gould Rubin. Sun.-Wed.; $6; thru 9/15. 78th St. **Theater Lab,** 236 W. 78th (362-1736).

STANDING ON THE CHEESE LINE—A musical comedy revue, by Maggie Kulik and Dan Roentsch, dealing (loosely) with economic democracy. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 9:30, Sun. at 7; $4, $4.50; 9/7-12. **TOMI Theater,** 23 W. 73rd (719-9812).

SOAP—A new musical about modern relationships with book and lyrics by David Man and music by Aaron Egigian; directed by Craig Lee. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3; $5; 9/11-26. **Lion Theater,** 422 W. 42nd (279-4200).

'TIS PITY SHE'S A WHORE—A revival of John Ford's Renaissance drama centering on love, intrigue, revenge, incest, directed by Neal Weaver; with Rick Copeland and Leslie den Dooven. Thurs.-Sat. at 8, Sun. at 3; $6; thru 10/3. **Alvina Krause,** 306 W. 38th St. (564-3293).

THE TRUTH—Clyde Fitch's 1907 social satire; directed by William Cain. 9/9-12, 16-19, 22-26; Sat. & Sun. at 3. **West End Theater,** 302 W. 91st (254-5592).

UNDER MILKWOOD—The folk-singer Susan Reed stars in and directs a revival of Dylan Thomas's classic. Wed.-Sat. Sun. at 8, at 3; $4; thru 10/3. **American Renaissance Theater,** 112 Charlton St. (929-4718).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

MARJORIE APTER-MCKEVITT/FRANCES SIEGEL—Landscape drawings/Paintings. 9/8-10/9. Sutton, 29 W. 57th (888-0638).

STEPHEN BROWN—Life-sized portraits, 9/10-10/6. Rosenberg, 20 W. 57th (757-2700).

WILLIAM CLUTZ—New York scenes in pastels, 9/7-30. Tatistcheff, 38 E. 57th (888-1599).

THOM COONEY-CRAWFORD/ANDREW HUDSON—Cryptic paintings with Egyptian motifs, and sculpture/Tom, Marilyn, and Mark. 9/9-10/6. deNagy, 29 W. 57th (421-3780).

MORRIS LOUIS—"Veils," "Florals," "Stripes" from throughout his career, 9/9-10/2. Emmerich, 41 E. 57th (752-0124).

D. JACK SOLOMON—Persian cats on both canvas and combined pedestals, 9/10-10/9. Adler, 37 W. 57th (980-9696).

A.A. USHENKO—The allegorical and the everyday in painterly canvases, 9/7-25. Viridian, 52 W. 57th (245-2882).

DOUGLAS FENN WILSON—Constructed paintings of landscapes and architectural subjects, 9/9-29. Fischbach, 29 W. 57th (759-2345).

Madison Avenue and Vicinity

MILTON AVERY/GABOR PETERDI—Works on paper, 9/18-10/14/Paintings from 1960 to the present. 9/11-10/14. Borgenicht, 724 Fifth (247-2111).

HELENE BRANDT—Painted wall sculpture of steel, wood, and sewn canvas, thru 9/25. M.O.A., 18 W. 55th (582-5830).

ALFREDO SALDANA BUSTINZA—For the first time in New York, 9/11-29. Lerner-Heller, 956 Madison (861-9010).

LOUISA CHASE—Symbolic nature abstractions in lush color, 9/9-10/2. Miller, 724 Fifth (246-1625).

KAZUKO INOUE/EDWARD RENOUF—Recent abstractions/Selected paintings and sculpture. 9/11-10/2. Stone, 48 E. 86th (988-6870).

RON ISAACS/RICHARD SEEHAUSEN—Painted-plywood constructions of old-fashioned garments invaded by small figures/Large expressionist figures. 9/8-10/2. Knowlton, 19 E. 71st (794-9700).

PAUL JENKINS—New watercolors, thru 9/11. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

NORMAN POLLACK—"Video paintings," thru 9/13. Rockefeller Plaza, 52nd St. entrance (484-8000).

RAPHAEL SOYER—Watercolors and drawings, 9/11-10/2. Forum, 1018 Madison (772-7666).

BILL TRAYLOR (1854-1947)—Drawings of animals, people, events by this former slave, 9/8-10/9. Tananbaum, 24 E. 81st (879-8200).

SoHo

NICHOLAS AFRICANO/KIM MACCONNEL—Good vs. Evil in *Dr. Jekyll and Mr. Hyde*-inspired canvases/Collage and color on paper, some in multiple panels. 9/10-30. Solomon, 392 W. Broadway (925-1900).

JON BOROFSKY—New prints/Gallery members. 9/11-10/6. Cooper, 155 Wooster (674-0766).

JOSEPH BREIDEL/BARBARA KASTEN—New work/Color photos of geometric sculptural environments. 9/11-10/2. Weber, 142 Greene (966-6115).

CATHERINE CORREA/LAURA YOUNG—Collage and mixed-media drawings/Geometrics on wood. 9/7-26. Atlantic, 458 W. Broadway (228-0944).

RICHARD HAMBLETON/SUSAN ZISES—Haunting black figures lurking in doorways/Constructions. 9/11-10/6. Milliken, 98 Prince (966-7800).

PEARL ROSEN—Familiar places for the artist, some in small intimate pastels, 9/10-29. First Street, 386 W. Broadway (226-9011). Tues.-Sun. 12-6.

CAROLEE SCHNEEMANN—Constructions, collages, boxes from 1960 to 1970, 9/11-10/2. Hutchinson, 138 Greene (966-3066).

Other

JULIA ALLARD—Windows of jungle madness, thru 10/1. Windows on White, White Street (852-3880).

ILAN AVERBUCH—Three tons of stone in two square piles elevated and supported by three groups of cedar stakes, thru 10/5. Foley Square, Lafayette and Pearl Streets.

NILS HILL—Emblematic abstractions, 9/7-26. Noho, 542 LaGuardia Pl. (473-9619). Tues.-Sun. 12-6.

TONY SMITH—A large welded steel, painted black sculpture, "Snake is Out," thru 9/15. Freedman Plaza, Fifth and 60th Street entrance to Central Park (541-8423).

ANDREW STASIK—New collages, 9/11-10/2. Fields, 60 Grand (966-5533). Tues.-Fri. 2-6, Sat. 11-6.

JACK YOUNGERMAN—Relief paintings and sculpture from 1978 to the present, thru 9/10. Fine Arts Center, State University at Stony Brook, Long Island (516-246-5000). Mon.-Fri. 1-5.

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Baziotes, Dubuffet, Gorky, Miró, 9/7-10/2.

DEUTSCH—20 W. 57th (765-4722). Avery, Hartley, Marsh, 9/8-30.

ESMAN—29 W. 57th (421-9490). From the Russian constructivists Rodchenko, Malevich, Popova to Kline, Frankenthaler to Bellany, Feinberg, 9/7-10/9.

GALLERY 84—30 W. 57th (581-6000). Expressionistic flowers and clowns by Posnansky, watercolors by Weissbach, photos by Kane, 9/7-18.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

PACE EDITIONS—32 E. 57th (421-3237). Prints by Close, Dine, Nevelson, 9/7-10/18.

PEARL—38 E. 57th (838-6310). Greene, Loew, Von Wiegand, 9/7-18.

PHOENIX—30 W. 57th (245-5095). Gallery artists, 9/8-25.

SACHS—29 W. 57th (421-8686). Boothe, Carpenter, DiGiorgio, Vagliano, 9/8-30.

TOUCHSTONE—29 W. 57th (826-6111). Ten years of artists who have exhibited here, 9/7-10/2.

ZABRISKIE—29 W. 57th (832-9034). Paintings and sculpture by Bowen, Flaccus, Hunsinger, Woodman plus "city pictures" by Ault, Crawford, Strand, Walkowitz, thru 9/25.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Fri. 10-6. "The Grand Tour," in etchings, lithos, maps, posters from the 17th to the early 20th century by Arms, Delacroix, Lear, Utrillo, Whistler, thru 9/10.

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Selections from the collection by Benton, Demuth, Gropper, O'Keeffe, Shinn, thru 9/28.

ACA AMERICAN INDIAN ARTS—25 E. 73rd (861-5533). Southwest Indian baskets, 9/9-10/9.

ANNEX—Central Park Zoo, 64th off Fifth (360-8141). Wed.-Sun. 12-6. Landscapes, roads in tar and acrylic by Anderson, pop-inspired sculptural units by Case, a junk installation by Diamond, others, thru 9/17.

ARMAN—817 Madison (570-2700). Appel, Bechara, Buonagurio, Elrod, 9/7-10/2.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. An invitational including Edlich, Klement, Hudson, 9/11-10/8.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5:30. Sculpture including Crozier's haunting man aching to escape from a woman, deKooning's "Seated Woman," and "Airline Pilot" by Westermann, thru 9/17.

LABOETIE—9 E. 82nd (535-4865). Tues.-Fri. 10-5:30. Balla, Kandinsky, Klee, Schiele, 9/7-10/15.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, thru 9/30.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits of contemporary children, thru 9/30.

ROLLY-MICHAUX—943 Madison (535-1460). Appel, Calder, Chagall plus naive silkscreens by McKnight, thru 9/30.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Hockney, Motherwell, Picasso, thru 9/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Plans and models for the rehabilitation of New York City subway stations by leading designers; photos of the renovation of three churches in New York , thru 9/15.

VERBENA—16 W. 56th (586-3606). Mon.-Fri. 10-4. Contemporary featherworks, thru 9/30.

Soho

CARLSON—33 Bleecker (674-2070). Mon.-Fri. 9:30-5. Fresco transfers by Ciarlo, fibre constructions by Hamilton, sculpture by Hoffman, 9/8-10/1.

CASTELLI—142 Greene (431-5160). 25 years of Leo Castelli and his artists, 9/11-10/9.

14 **SCULPTORS**—164 Mercer (966-5790). Drawings, models, and sculpture by Andre, Fine, Aycock, Grillo, Holt, Olejarz, 9/8-26.

HOFFMAN—429 W. Broadway (966-6676). Brady, LaNoue, Nice, Sarkisian, 9/11-10/6.

INGBER—460 W. Broadway (674-0101). Tues.-Wed. 12-3. Works on paper by Dine, Martin, Motherwell, Wickey, thru 9/10.

JACK—138 Prince (966-4235). Sixteen artists including pencil drawings of people by Frankston, miniature landscapes by Harling, thru 9/12.

LITZ—153 Mercer (431-1990). "The Erotic Impulse" by Bourgeois, Hockney, Neel, Samaras, 9/11-10/6.

PINDAR—127 Greene (533-4881). Realist groups by Corey, modular clay sculpture by Italiano, others, 9/7-26.

SEMAPHORE—462 W. Broadway (228-7990). Paper by Dickson, Dwyer, Santos, 9/9-10/5.

SOHO CENTER—114 Prince (226-1995). Goodman, Kawai, Sanfilipo, and Yang, 9/9-10/2.

SPRING STREET ENAMELS—171 Spring (431-8151). Tues.-Sun. 12-6. Enamel collectibles by Balazs, Floriano, Herman, Rosner, 9/11-11/7.

TERRAIN—141 Greene (777-4426). Tues.-Sat. 1-6. Eight artists including Chimento, Honda, Medak, thru 9/11.

THORP—419 W. Broadway (431-6880). Barth, Fischl, Kaplan, Kiff, True, 9/11-10/2.

22 **WOOSTER**—(431-6445). Members, 9/7-10/2.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Costa, Mavroudes, and Tolkoff, 9/10-10/10.

WESTBROADWAY—431 W. Broadway (966-2520). Oils of figures by Davis, Fass, nightmarish scenes by Feinberg, Sicre, and tented sculpture by Siwoff, thru 9/23.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mother and child in African art, 9/7-30.

ART ON THE BEACH—Battery Park City Landfill, Gate No. 19 at Chambers and West (619-1955). Wed.-Sun. 12-5:30. Thirteen artists including Aycock, Oppenheim, Pinto, Wood, Younger, performances by Cunnings, Steady, Wada, thru 9/12.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Nine mentally disabled artists, 9/9-10/1.

CORRIDOR—Bellevue Hospital, Main Lobby, 27th at First (561-4949). Statements in painted wood by Anderson, Lujan, Smith, Valenta, thru 9/10.

80 **WASHINGTON SQUARE EAST**—NYU (598-3369). Early environments in oil by Boren, painted wood and glass sculpture by Kikuchi, others, 9/10-24.

FASHION MODA—2803 Third Avenue, Bronx (585-0135). Tues.-Sat. 2-7. Animated words by Ellis, "fascinationworks" by Matos, a quasi-scientific installation by Thomcorn, thru 9/18.

FOUNDATIONS—80 Warren (233-5376). Sculpture by Friedman, Scott, and Temkin, 9/11-10/6.

GUILD HALL—158 Main Street, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Paintings, drawings, collages, constructions by John Little from 1934 to 1982, thru 9/12.

ITC CENTER—866 Second (371-0699). 273 examples of video and print graphics by members of the Broadcast Designers' Association, thru 9/15.

PARRISH MUSEUM—25 Job's Lane, Southampton (516-283-2118). Tues.-Sat. 10-5, Sun. 1-5. 40 paintings by Roy Lichtenstein tracing 30 years of this Pop associated artist, thru 9/19.

RYAN VISITOR CENTER, Gateway National Recreation Area, Floyd Bennett Field, Brooklyn (586-4004). Graphics, photo, text exploring the positive aspects of human intervention into nature, thru 9/30.

RYAN—452 Columbus (799-2304). The el and the subway in drawings and prints by Davis, Gropper, Marsh, Sloan, thru 9/24.

SPACED—165 W. 72nd (787-6350). Tues.-Sat. 12-5. British and European architectural drawings from the 18th through the 20th century, thru 10/2.

WESTBETH—55 Bethune (593-6434). Thurs.-Sun. 12-6. Expressionistic still lifes by Osman, formed steel sculpture by Segar, others, 9/7-10/4.

Photography

WILLIAM ADAMS—Abandoned rural America, 9/7-10/3. Janapa, 303 W. 13th (741-3214).

CENTRAL FALLS—478 W. Broadway (533-9481). Painted photos of *Saturday Night Live* cast members from 1975 to 1981, by Baskin, 9/7-10/3.

JOE CUOMO—Earthy people, street scapes, some taken from the car, and abstracts, thru 10/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

FIRST WOMEN'S BANK—111 E. 57th (644-0670). Mon., Thurs. 8:45-5:30, Tues., Wed., Fri. 8:45-3:30. Women from the late 19th century to now by Henry, Rubinstein, Van Der Zee, thru 9/10.

4TH STREET PHOTO—67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm. Andrews, Brown, Clark, Gimpaya, Shamis, Williamson, thru 9/30.

FREIDUS—158 Lafayette (925-0113). Mon.-Fri. 10-6. 33 photographers from Chicago, thru 9/25.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. Statesmen from 1886 to 1944 by Salomon, thru 9/12.

MARY LAURENCE—Color landscapes and skies, thru 9/24. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. til 5:30.

L. KINSMAN MARSHALL—Ambiguities in animate and inanimate subjects, thru 10/2. Photographics Unlimited, 43 W. 22nd (581-9670). Mon.-Fri. 1-8pm, Sat. 1-7pm, Sun. 1-9pm.

MASTER EAGLE—40 W. 25th (691-1660). Mon.-Fri. 9:30-4:30. Advertising in Japan, 9/9-10/8.

MARGARET MCCARTHY—Irish landscapes, thru 9/30. Overseas Press Club, 52 E. 41st (679-9650). Mon.-Fri. 9 a.m.-8 p.m.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8pm, Fri. 12-4. 50 photographers including Abbott, Attie, Cartier, Leipzig, Smith, thru 9/12.

JOHN MILISENDA/LYNN SAVILLE—A portrait of his naked family/Night light. 9/8-10/11. Arsenal, Central Park at 64th and Fifth (360-8141). Mon.-Fri. 9:30-4:30.

BEAUMONT NEWHALL—Architectural and landscape studies, portraits of Ansel Adams, Paul Strand taken from 1928 to 1982, thru 9/26. International Center of Photography, 1130 Fifth (860-1777). Tues.-Fri. 12-8pm, Sat., Sun. 12-6.

JEAN-MARIE PEIGNA—"My Loved Star," 9/7-10/1. Images, 11 E. 57th (838-8640).

IRVING PENN—Recent still life, 9/8-10/2. Marlborough, 40 W. 57th (541-4900).

PRAKAPAS—19 E. 71st (737-6066). Dutch photography after De Stijl, 9/7-10/23.

EUGENE RICHARDS—Documentary studies of the Arkansas Delta and Dorchester, Massachussetts, 9/12-10/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

URBAN CENTER—457 Madison Ave., at 51st (935-3960). Rebuilding New York's Landmark churches in photographs, models, and drawings, thru 9/25.

MORRIS WARMAN—Portraits, thru 9/30. Automation House, 49 E. 68th. Mon.-Fri. 9-6.

BARRY WINIKER—Ten of the world's modern luxury liners, thru 9/15. Seamen's Church Institute, 15 State (opposite Battery Park) (269-2710).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 10/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; thru 10/6.

ASIA SOCIETY—725 Park Ave. (288-6400). Sat., Mon.-Wed. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Marquetry Furniture; thru 9/26... The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Dec... Worlds of Wonder: Brooklyn Artists of Science Fiction and Fantasy; thru 9/26... Masterworks from the Collection; 9/11-11/14.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; 9/14-1/2.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Hail Leviathan! The Forbes Whaling Collection; thru 10/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1; *students & seniors* 50 cents. Sun. 1-6; $2. Children under 10 not admitted. The White, Allom Library Model; thru 10/3.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; 9/14-11/7.

HECKSCHER MUSEUM—Prime Ave., Huntington, L.I. (516-351-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. Color/Material/Form: Bowling/Loving/Mohr; thru 9/19.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Tues. til 8. Closed Fri., Sat., major Jewish holidays. $2. Jewish Themes/Contemporary American Artists; thru 9/12... Israel in Antiquity... The Jews in the Age of Rembrandt; 9/9-12/5.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries *for Chinese Paintings* and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... Buildings on Paper; Rhode Island Architectural Drawings, 1825-1945; thru 9/15. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free

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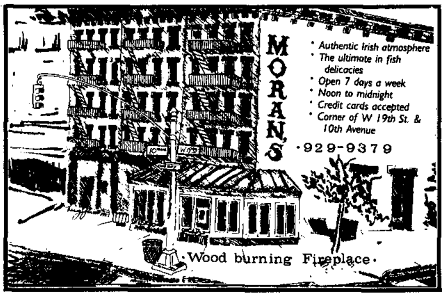

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ART

Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19... The Chalk Menagerie; thru 9/19... The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... With Eagle Glance: Indian Photographic Images 1868-1931; thru 9/23.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... Architectural New York; thru 9/12... **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... Aaron Kurzen: Merealities; thru 9/12... 1981 Artist-in-Residence; thru 9/26.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... For 25 Years: Prints from ULAE; thru 9/7... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12... New Work on Paper 2: Borofsky, Clemente, Merz, Penck, Penone; thru 9/21.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Terry Lee Dill: Sculpture/Drawings; thru 9/26.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Buildings on Paper; Rhode Island Architectural Drawings; thru 9/11.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. Science and Nature in Medals and Coins; thru 9/27... Frank Kulesa: Cityscapes - Geometric Metaphor; thru 9/12... Arshile Gorky Aviation Murals; thru 10/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Currents: The Rev. Howard Finster, Candace Hill-Montgomery; thru 9/22... 14th Street "Window." Don't Buy This: by Padd; thru 9/22.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Grand Central Terminal: City Within the City; thru 9/13... Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... The Female Touch: The Ladies' Periodical as a Reflection of an Age; thru 9/12.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman; thru 2/28... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Igor Stravinsky: A Centennial Exhibition; thru 9/25... Japanese Performing Arts in Surimono; thru 10/4.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Peter Brown: Sculpture Installation; thru 9/26... Flights of Fantasy; thru 11/7... The U.F.O. Show; thru 10/24... The Queens Museum Art School Retrospective 1979-1982; thru 9/26.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Ritual and Myth: A Survey of African American Art; thru 11/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... New American Art Museums; thru 10/10... Block Prints; 9/9-11/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 9/14. **East,** 219 E. 67th St. (570-4141). 9/7 at 10: Furniture, Paintings, Decorative Objects, & Oriental Art. On view from 8/31.

DOYLE—175 E. 87th St. (427-2730). Next sale 9/15.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). Next sale 9/13. **525 E. 72nd St.** (570-4842). Next sale 9/16.

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92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W 43rd St. (840-2824)

Concerts

Monday, September 6

JAMES R. LAWSON, carillonneur. Recital for Labor Day. Riverside Church, the Drive at 122nd St., at noon. Free.

BROTHERHOOD/SAM JACOB—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 3. Free.

ORLANDO MARIN—Jazz. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 5:30. Free.

Tuesday, September 7

DONNA NEWMAN, soprano, and pianist Linda Hall. Works of Bachelet, Brahms, Strauss, Bernstein, others. With fashion color slides and photo exhibit. Merkin Concert Hall at 8. $6.

NICHOLAS UNDERHILL, pianist. Bach, Beethoven, Berg. Trinity Church, Broadway at Wall St., at 12:45. Free.

DICK RAYMOND—Stage music. City Hall steps, between Park Row and Broadway, at noon. Free.

STEPHEN ROANE JAZZ ENSEMBLE—Citicorp at 6. Free.

Wednesday, September 8

MUSIC TODAY, Gerard Schwarz conductor. Grainger's *Spoon River* and *The Power of Love;* Thorne's *From the Dying Earth,* Berg's Chamber Concerto, and Leonard Rosenman's *Chamber Music V* (N.Y. premiere). Merkin Concert Hall at 8. $7.

CAROLINE STOESSINGER, pianist/**ELIZABETH COSS,** soprano/**COMPOSERS STRING QUARTET**. Dvorak program: Piano Quintets Op. 81 and 87; *Liebeslieder*. 92nd Street Y at 8. $3.50-$7

KANSAS—Palladium, 14th St. near Third Ave. (249-8870), at 8. $11.50, $13.50.

ISELA GOMEZ-ROSSI, harpist. Federal Hall, 26 Wall St., at 12:30. Free.

MARCO RIZO ORCHESTRA—Latin American sounds. World Trade Center Plaza at 12:15. Free.

Thursday, September 9

JOHNNY MATHIS, with Jeannine Burnier. First of four concerts. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $15-$22.50.

MARIA TERESA CHACIN—Venezuelan folkloric vocalist. Alice Tully Hall at 8. $6.

JEFFREY KRIEGER, cellist/**ALEXANDER FARKAS,** pianist. Bach, Stravinsky, Chopin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

RICHARD DEVENS, pianist. Works by Mozart, Gershwin, Rachmaninoff, Lizst. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4 donation.

STEVE GROVES—Jazz. *City Hall steps, between* Broadway and Park Row, at noon. Free.

MARLENE VER PLANCK—Jazz. Citicorp at 6. Free.

SHELLY GORDON—Port Authority Bus Terminal, Eighth Ave. and 41st St., main floor north wing, at 4. Free.

LUCILLE BEER, mezzo-soprano/**JULIAN RODESCU,** cellist/**BRIAN SALESKY,** pianist. Schubert, Schumann, Liszt, Cassado, Bloch, Rossini, Donizetti. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, September 10

JOHNNY MATHIS—See 9/9.

DAVID DEVEAU, pianist. Haydn, Schumann, Schoenberg, Liszt. Alice Tully Hall at 8. $5-$7.

VAN ZANDT ELLIS—Jazz. Citicorp at 6. Free.

DINOS CONSTANTINIDES, violinist-composer/**MICHAEL RICKMAN,** pianist. Ives, Krenek, Constantinides, Hadzidakis, Theodorakis. Lincoln Center Library at 4. Free.

MAURICIO BURAGLIA, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $3.

MARIA TERESA CHACIN—Venezuelan folkloric vocalist. 72nd St. Bandshell at the Mall, Central Park, at 2. Free.

MAJOR CONTAY AND THE CANEBRAKE RATTLERS—Fiddle music from the American South. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

WILLIE NELSON, with Delbert McClinton. Byrne *Meadowlands Arena, E. Rutherford,* N.J. (201-778-2888), at 7:30. $13, $15.

ROBERTA FLACK—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

40'S IN THE 80'S—*An all-star concert with Peggy* Lee, Gordon MacRae, Andy Russell, Ella Mae Morse, Jimmy Wakely, the Four Freshmen, the Pied Pipers, and Nelson Riddle. Orrie de Nooyer Auditorium, Bergen Tech, 200 Hackensack Ave., Hackensack, N.J. (201-825-8793), at 8. $28-$30.

BEETHOVEN FESTIVAL—Pianist Ruth Laredo plays music by Beethoven. Coe Hall Portico, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $5, $10.

Saturday, September 11

BUDWEISER SUPERFEST—All-star concert with Aretha Franklin, Ashford & Simpson, Stephanie Mills, Dazz Band, and Smokey Robinson. Madison Square Garden at 7:30. $12.50, $15.

BRAZIL NIGHT IN NEW YORK—Brazilian pianists Joao Carlos Martins and Arthur Lima alternately perform Bach and Chopin's Preludes. Avery Fisher Hall at 8. $5. . . An evening of "Chorinhos" with Arthur Lima and musicians. Alice Tully Hall at 11. $10.

JOHNNY MATHIS—See 9/9.

JANE IRA BLOOM ENSEMBLE—Jazz. Citicorp at 8. Free.

MARIA TERESA CHACIN—Venezuelan folkloric vocalist. St. Patrick's Cathedral, Fifth Ave. and 50th St., at 7:30. Free.

ISELA GOMEZ-ROSSI, harpist. Theodore Roosevelt Birthplace, 28 E. 26th St., at 2. Free.

ROSEWOOD CHAMBER ENSEMBLE WIND OCTET—Richard Goldsmith, conductor. Music by Mozart and Scott Joplin. Sunnyside Gardens Park, 48-21 39th Ave., Sunnyside, Queens, at 7:30. $2.50.

BEETHOVEN FESTIVAL—American Philharmonic Orchestra with conductor Rohan Joseph and violinist Erick Friedman. Music by Beethoven. Coe Hall Portico, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $5, $12.50. In addition to this concert there will be continuous concerts on Sat. and Sun., around the grounds, from 11 a.m. to 5. Daytime admission $7.50.

REVEREND JAMES CLEVELAND AND THE CLEVELAND SINGERS/EDWIN HAWKINS—Gospel and soul music. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7 and 10. $12.50, $15.

40'S IN THE 80'S—See 9/10.

Sunday, September 12

***JOHNNY MATHIS**—See 9/9.*

MARCO RIZO QUARTET—Jazz Vespers. St. Peter's Church, Lexington Ave. and 54th St., at 5. $3.

JOSEPHINE LIVOTI GROUP—Jazz. Saint Peter's Church, Lexington Ave. and 54th St., at 7. $3.

BRIAN HODELL, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

ROBBIE WEDEEN—Singer/guitarist. The Centerfold, 263 W. 86th St., at 7:45. $4 donation.

SEUFFERT BAND—George F. Seuffert conducting. Forest Park Music Grove, Queens, at 3. Free.

LUCILLE BEER, others. At 4. See 9/9.

BEETHOVEN FESTIVAL—New York Philomusica plays music by Beethoven. Coe Hall Portico, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 6:30. $5, $10. See 9/11 for additional information.

40'S IN THE 80'S—At 1 and 7. See 9/10.

Opera

New York City Opera
At the New York State Theater

THRU NOV. 14—Tues., 9/7, at 8: Lehar's *The Merry Widow,* in English; Bergeson conducting; with Hynes, Marsee, Evans, Titus, Billings, Harrold. Premiere of new production directed by Bill Gile (debut); choreography by Saddler; scenery by Pond and Senn; costumes by Mess. 9/8 at 8: *The Merry Widow,* with Karen Huffstodt (debut), Gutknecht, Reed, Louis Otey (debut), Billings, Harrold; Bergeson conducting. 9/9 at 8, 9/11 at 2, 9/12 at 1: same as 9/8. 9/10 at 8, 9/11 at 8, 9/12 at 7: same as 9/7. 9/14: the opening-night performance of Thomas's *Hamlet* is sold out.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 9/8-26: Herbert's *The Red Mill.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

OPERATIC CONCERT—*Scenes in costume, per*formed by Republic Artists. Damrosch Park, Lincoln Center. 9/12 at 1:30. Free.

Dance

ALVIN AILEY REPERTORY ENSEMBLE—Riverside Dance Festival. 9/8-12 at 8, 9/11 and 12 also at 2. Premieres by Fred Benjamin and Ze'eva Cohen, 9/8 and 9; premiere by Loris Anthony Beckles, 9/10. Also repertory works. Riverside Church, the Drive at 120th St. (864-2929). $6.

ALTHENHAUS-HULTON DANCE CO.—Federal Hall, 26 Wall St. 9/13 at 12:30. Free.

RUTH BARNES/SUSAN ALEXANDER—New works and a New York premiere. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 9/9, 11, 12 at 8:30. $5.

FRANK CONVERSANO AND DANCERS—Premiere of a "competition" performance, with the site transformed into a 2500-square-foot playing field/gameboard (take binoculars). Creative Time's Art on the Beach, Battery Park City Landfill, Gate No. 19, Chambers and West Sts. 9/12 at 6:30. $3.

STEVEN DE LEON, in *Androgenesis: Je Retourne de la Gloire*. Vital Arts Center, 78 Fifth Ave. near 14th St. (675-1136). 9/10, 11 at 8; 9/12 at 2. $5.

DANCE JUNE LEWIS AND COMPANY—Three N.Y. premieres and *A Killing Frost,* with clarinetist Paul Shelden guest artist. Marymount Manhattan Theater, 221 E. 71st St. (741-3044). 9/10, 11 at 8. $8.

MEN AS I NEEDED THEM—Dance-theater piece, with dancer-actor Roy Fialkow, poet Bil Wright; photographs by Stephen Webb. White Dog, 54 White St. (966-6347). 9/10, 11 at 8. $5.

KATRINKA MOORE—Premiere of a solo work, *Line*. A Clear Space, 54 Franklin St. between Broadway and Lafayette (924-5385). 9/11, 12 at 6. $3.

SERENA DANCERS—*Middle Eastern music and* dance. Central Park Naumburg Bandshell, 72nd St. off Fifth Ave., 9/11 at 2. Rain date, 9/18. Free.

TONI SMITH AND DANCERS—Jeanette Park, 55 Water St. 9/13 at 12:30. Rain date, 9/17. Free.

OTHER EVENTS

Happenings

FAIRS, FAIRS, AND MORE FAIRS, all over town, and dotting the countryside too. Some of the biggest annuals, for instance: The Feast of San Gennaro, 9/9-19, in and on the streets of Little Italy, centering around Mulberry St., with lights, music, and all that wonderful food. . . Books only — that's the promise of "New York Is Book Country," 9/12, 11-5, on Fifth Ave., 47th to 57th Sts., and along 53rd St., between Fifth and Madison, the block being staked out by antiquarian booksellers and rare-book dealers. Most bookstores will be open, and there'll be booths aplenty, authors autographing, and exhibits by small presses and libraries. . . The TAMA Fair, also 9/12, runs from 11 to dusk, on Third Ave. from 14th to 34th Sts. There'll be vendors, entertainment, food, and a 50's doo-wop festival. . . The 10th and Stuyvesant Sts. Block Association is tossing a block fair all its own, on the landmark streets between Second and Third Aves. Antiques, crafts, books, food, plus jazz, games, and prizes. It's all near the newly restored St. Mark's Church-in-the-Bouwerie, 9/11, noon to 7. . . The Columbus Ave. Festival, 9/12, lights up an already festive strip, 66th-79th St., 11-5:30. Open house at boutiques, restaurants, galleries; vendors and the neighborhood folks will give it all a welcoming look. . . The One World Festival goes on for two days, 9/11-12, noon-11 Sat., noon-6:30 Sun., in a flurry of ethnic foods, art, music, dance. From Haiti, Greece, Armenia, Puerto Rico, Portugal, and many more countries come the groups and sounds and tastes. It all centers around St. Vartan Cathedral and Park, Second Ave. and 35th St., where church tours take place hourly and at 6:30 Sun., an ecumenical service. . . The Go West Fair on 9/11, W. 85th St. between CPW and Columbus Ave., noon-7, offers lots of country-western, square dancing, children's fun, barbecue specialties, strolling entertainers. . . Another street fair: Independence Plaza-Washington Market-Tribeca hosts a funfest 9/12, noon-10, on Greenwich St. between Franklin and Jay Sts. Flea market, games, clowns, parades, things to eat and buy and look at.

IN OTHER BOROUGHS, OTHER TOWNS— Brooklyn's Flatbush Frolic, 9/12, noon-5, on Cortelyou Rd. between Coney Island Ave. and E. 17th St. Foods, crafts, antiques, lots of entertainment. Rollerskating, besides. . . In Westchester, the Croton Craft Fair, 9/11-12, 10-6, in Croton Point Park. Over 75 craftsmen in the juried show. Off Rte. 9, 9a, Croton Point Ave. exit. . . Oysters, anybody? East Norwalk's annual Oyster Festival, 9/10, 5-10; 9/11, 10-10; 9/12. 11-9. A Conneticut waterfront festival on Long Island Sound that includes display vessels, a boat parade, nautical exhibits, boat rides, and—seafood. $1 donation suggested. It's at Veterans' Park, Rte. 136, E. Norwalk. . . Nyack, up in Rockland County, is not overlooking 9/12 either. Along Main and Cedar Sts., you'll find the Septemberfest, with crafts, music, food, from 11 to 6. . . Tuxedo and Sterling Forest, in the same northerly direction, host the final N.Y. Renaissance Weekend of the year, 9/12-13, where the mood is medieval jollity. $6.95 adults Sat., $7.50 Sun.; children $2.50 and $3. . . At Westbury, L.I., there's a fall festival and sale of chrysanthemums crafts, apples and cider, at Old Westbury Gardens; 9/12, 10-5. Demonstrations, too. Adults $3, children 6-12 $1.

MORE NEIGHBORHOOD DOINGS— A one-day flower market, at Astor Pl., between Cooper Square and Lafayette St., in the parking area. Gorgeous blooms, courtesy of the Horticultural Society and the Committee for Astor Pl. 9/12, noon-sundown. . . Another pot-luck supper, remember them? These are at Union Square Park, 16th St. and 4th Ave., and you just bring a dish for four, with your own beverage, and share. 9/12, 4.30. . . A used-book sale, both paper and hardcover, is the lure at NYU's Bobst Library, 70 Washington Square So., at La Guardia Pl. Prices are $1 and 50 cents, with sets a bit higher. Date is 9/11, 10-6. . . Brooklyn Botanic Garden's annual Fence Art Show and Sale, 9/12, 10-5, displays artworks on horticultural-environmental themes, along the fence overlooking the Cranford Rose Garden. Works are by 80 artists. . . More outdoor art in Bryant Park, behind the Library at Fifth Ave., 40th-42nd Sts., 9/8-10, 9-5.30.

SPECIAL EVENTS, for special interests: "City House/The Big Apple Fix-Up," a large-scale exposition on remodeling, renovating, and repairing—guess what, the house you live in. Events, lectures, demonstrations. At the Seventh Regiment Armory, Park Ave. at 67th St. Dates are 9/9-12, daily 11-8, Sun. 10-6. $3. . . Stamp Festival '82, at Madison Square Garden 9/10-12, is the big one, with 110 international dealers showing examples from 25 countries. Fri. noon-8, Sat. 10-6, Sun. 11-5. $3.75, children under 14 free, with adult. . . Computerworld is just that—demonstrations and displays of what these contraptions can now do, as if we didn't know. New School, 66 W. 12th St., 9/8 at 6:30. Free. . . Folk balladeer Linda Russell tells the story of Castle Clinton through song and story, down at the historic fort in Battery Park. 9/10 at 7. Free.

TRIBUTES— The Black American Law Students Association, Columbia Chapter, is saluting Paul Robeson 9/10, 11, 12. Performances of theater, Robeson's film *The Emperor Jones,* an art show-sale. All at the Law School, 116th St. and Amsterdam Ave., from which Robeson graduated before beginning his remarkable career. It's all open to the public, including final ceremonies Sun. at 2. Phone 280-4309. . . Poet-composer Jackson Mac Low will be honored in an eight-hour concert 9/12, 2-10, at Washington Square Church, 135 W. 4th St. John Cage, Simone Forti, Steve Paxton are just a few performers. $3 donation.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

BROOKLYN HEIGHTS—"Fashionable Brooklyn of the Last Century." Tour with the Museum of the City of New York (534-1672). 9/12, meet at 1:30, on the steps of Borough Hall (Lexington Avenue IRT or Seventh Avenue IRT). $5.

AN URBAN SUBURB, "The Upper West Side." Tour with the Municipal Art Society (935-3690). Meet at 73rd St. and Central Park West (park side). 9/11, 12 at 2. $5. . . A talk about this tour, 9/8 at 6, Urban Center, 51st St. and Madison Ave. $3.

CENTRAL PARK TOUR—"The Men Who Made Central Park," Examine the lasting contributions of the many men who helped make such a magnificent park. 9/12 at 2, meet at the Dairy, 65th St. between the Zoo and the Carousel. Free.

GREENWICH VILLAGE—(Part 1): "Echoes of the Past." Tour with New York Walk About (982-3460). 9/12 at 11 a.m. or 2, meet on southwest corner of W. 13th St. and Seventh Ave. $4.

LOWER EAST SIDE—Visit a synagogue built in 1886, and other landmarks, on the Sunday before the High Holy Days, 9/12. Tour with Dr. Gerald R. Wolfe and the 92nd St. Y (427-6000). Advance registration is required. $6.50.

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 9/6 at 6: Chinatown/Little Italy. 9/8 at noon: Greenwich Village. 9/9 at noon: SoHo; at 6 p.m. Chinatown/Little Italy. 9/10 at noon: Lower Manhattan/Wall St. 9/11 at noon: Greenwich Village. 9/12 at 1 p.m.: Upper West Side. $1 each.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 9/12, Alley Pond Park, Queens. Phone for directions and details (291-6825). $15.

Sports

TENNIS—The U.S. Open, through 9/12 at USTA National Tennis Center, Flushing Meadow (271-5100). The top U.S. event, with John McEnroe and Tracy Austin defending their '81 titles, and Connors, Navratilova, Vilas, Evert, and more hot on the trail. Day and night matches daily thru 9/9, $8-$20. Days only, 9/10 ($25) and the final weekend, which is sold out.

BASEBALL—**N.Y. Mets:** Shea Stadium, Flushing (672-3000), $2-$7. Away thru 9/16. . . **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 9/6 at 2; 9/7, 9/8 at 8, vs. Baltimore. 9/9, 9/10, 9/11 at 8, 9/12 at 2, vs. Milwaukee.

FOOTBALL—**Giants** at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. Home season opener: 9/12 at 1, vs. Atlanta. (Note: the season is a reported sell-out.). . . **Jets** at Shea Stadium, Flushing (421-6600). $10-$14. Regular-season home opener: 9/12 at 4, vs. Miami.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Playoff schedule not definite at press time.

1982 SHAPE-UP RUN—10K race 9/12; starts at 10 a.m. in Central Park near E. 72nd St.; finish is near Tavern on the Green, C.P.W. and 67th St. Call 787-4696 for information.

RACING—The thoroughbreds are at Belmont Park, Elmont. L.I. (641-4700). Daily ex. Tues. Post time 1; Sun. 1:05. $2. . . Roosevelt Raceway, Westbury, L.I. Trotting races nightly ex. Sun., post time at 8. $2.25, $3.25 (516-222-2000).

Children

CHILDREN'S PET SHOW—YMCA, 5 W. 63rd St. (787-4400). 9/11, 11 a.m. $1 to register a pet, otherwise free.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

MY MIME'S MADE UP!!!—With and by Andrea Smith. Nat Horne Theatre, 440 W. 42nd St. 9/12 at 3. $5; adults $7.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. (559-4259). 9/11 at 11 a.m. "Featherstone: Poetry and Song." Free.

LITTLE MOOFY PUPPETOIDS PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. O. Henry Pizzeria, Sixth Ave. and W. 4th St. (691-8930). Sat. at 1. $3.

STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 9/11: Diane Wolkstein and Hanne Uldal narrate "The Most Incredible Thing of All" and an Andersen tale in Danish. Free.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

ORIGAMI—"An Ant in Prospect Park." Exhibit illustrating the story of Feenie. Brooklyn Public Library, Grand Army Plaza, (780-7758). 9/8-11/1. Mon.-Thurs. 9-8, Fri. and Sat. 10-6. Free.

THE BERGERFOLK Folk-music concert, at Heckscher Oval Theatre, Lincoln Center Library. (799-2200). 9/11 at 2:30. Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. at 2:30. $4 (reservations required; all adults must be with a child).

BIG APPLE PUPPETS—"Freddy the Flea" and folktales from around the world. Central Park, Belvedere Castle at 79th St. south of the Great Lawn. 9/12 at 1. Free.

BUILD DUNGEONS AND DRAGONS, with Carol Octeau; mold your own castle out of clay. At Belvedere Castle in Central Park, 79th Street south of the Great Lawn. 9/11. $2 per family (children must be accompanied by adult). Call 397-3156 Wed.-Sat. 11-4 for reservations and times.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In Children's Bookshop: Storytime every Sat. and Sun. at 3. Folklorist Diane Wolkstein reads from her book "The Magic Orange Tree"; 8/11 at 1:30.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Workshops, library, learning exhibits; daily special activities.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . 9/11 at 1:30, kids can play Anglers, the South Sea Islands fishing game. 9/12 at 1:30, sing and dance with Tom Kirkpatrick and His Dixielanders.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: Tennessee corn soup, grilled salmon potlach style, roast loin of lamb. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 *a.m., Mon. from 6. Bar til 4 a.m.* Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh *plums in a pomegranate sauce,* sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Sat. 6-11:30, Sun. to 10. Br Sun. noon-4. Closed Mon. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood *with green, garlic, or egg sauces. L Sat.-Sun. noon-3.* D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Outdoor café. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L daily: noon-2:30. D daily 6-11. Pianist Mon.-Fri. 5-11:30. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts.,** (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: pulkoki, kalbibui, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I)** AE, CB, DC, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. French-English-Continental. Spcls: mutton chop, mousseline of salmon with lobster and chablis sauce, terrine of sweetbreads with prunes, braised beef in Guinness. Res. nec. L Mon.-Fri. 11:45-3. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 **(M)**. **Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M)**. **Lobby Bar:** Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal with raspberry, wine, and grapes, lacquered roast duckling, striped bass duglère. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri. noon-4 a.m., Sat.-Sun. from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'INCONTRO—307 E. 45th St., 697-9664. Casual. Northern Italian. Spcls: agnolotti, stuffed veal chop, cannelloni. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/8. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri.

noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. *Dress opt. Italian-Continental.* Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D **(I-M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern *fried chicken, chili, barbecued spareribs.* Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, *Sun to noon.* L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

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234 East 86th St.NYC Tel:737-7130

RESTAURANT DIRECTORY

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed thru 9/6. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1 **(I-M)** AE, CB, DC, MC, V

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Reduced parking after 5 p.m. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(I-M)** AE, V

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M-E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1 Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11 Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. 10-4 **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. **(M)** AE, CB, DC, MC, V

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. *Jacket required. Continental.* Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. *Sandwich menu* Mon.-Sat. 11 *a.m.-2 a.m., Sun. noon-*1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V·

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Sat. *noon*-3. D daily 6-11. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. *L Tues.-Sat. noon-3. D Tues.-Sat.* 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed thru 9/20. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11 Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

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RESTAURANT DIRECTORY

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4 . Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30 Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meuniere. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/10, 11, The John Hicks Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 9/6, Monty Waters, Mike Freeman. 9/7-12, Emily Remler. 9/13, Ester Blue; Sabrina Carnesi. 9/14-19, Stanley Turrentine. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 9/9, The Blasters, Johnny Copeland. 9/10, Monteith and Rand; Andre de Shields. 9/15, The Lounge Lizards. No credit cards.

THE *COOKERY*—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter returns, Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 9/11, Charged Particles with Marty Cutler. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 9/12, Lou Stein Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/7-12, Toshiko Ariyoshi Trio, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/9, Rick Danko. 9/10, Aztec Two-Step. 9/11, Judy Gorman-Jacobs. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/6, 13, Bob Cunningham and Bross Townsend. 9/7-11, Ebony Jo Ann. 9/14-18, Marion Cowings with Kenny Barron. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Nabil Totah Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 9/7, 14, Julie Davidson. 9/8, 9, The Outcasts. 9/10, Donna Destri; Riding on a Blue Note. 9/11, Noreen. 9/15, 16, Emily Long. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with *music starting at 10. 9/7-11, pianist Roland Hanna* with Mike Richmand on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 9/6, Paquito d'Rivera Quintet. 9/7-11, Morgana King. 9/12, 13, Amina Claudine Myers with Henry Threadgill & Fred Hopkins. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 9/7-25, pianist-singer Blossom Dearie, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 9/11, singer Sarah Nagourney with Ross Trout on guitar and Mike Formanek on bass. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Tue.-Sun. at 8, *Singles,* a musical revue. 9/9, Archie Bell and The Bell System Show Band. 9/10-12, Sonny *Terry and Brownie McGhee. No credit cards.*

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., David Ostwald's Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 9/6, Pedantics. 9/7, An evening with Divine. 9/8, 9, Dave Edmunds. 9/10, 11, Talk Talk. 9/13, Nails. 9/14, Black Uhuru. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11. 9/6, Widespread Jazz Orchestra. 9/7, Bush Rock with Delmar Brown, Kenwood Dennard. 9/8-12, The Heath Bros. 9/13-15, Dave Liebman; Bill Evans; Tom Varner; Andy Laverne; Rufus Reid; Victor Lewis. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/7, Stan Leventhal. 9/9, 10, Ritchie Point Blank. 9/11, Dori Hartley; Clonetones. 9/12, Eric Bentley. 9/13, Danny Grae. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 9/6, 12, 13, Joanne Brackeen Trio. 9/7-11, Buck Hill *Quartet. 9/14-18, Randy Weston.* AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 9/7-11, Judy Gibson sings Tues.-Sat. at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 9/6, Sonora Poncena and Ray Barretto with Sonny Fortune. 9/13, Herbie Mann and His Family of Mann. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 9/6, 13, Mel Lewis Big Band. 9/7-12, Mal Waldron All-Stars. 9/14-19, George Adams. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. 9/8-12, pianist Don Friedman with Harvie *Swartz on bass, Mon.-Sat. at 9:30.* AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 9/6, Dixie Doughboys. 9/7, Blackwater. 9/8, Juke Joint Revival. 9/9, Cowboy Jazz. 9/10, 11, Johnny Jake Band. 9/12, Shawn Colvin Band. 9/13, Sawback Sally. 9/14, Peach Fish Pie. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. *Texas-style bar, with continuous country* and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 9/6, NRBQ. 9/10, 11, Kingpins; Desperate Men. 9/14, 15, Asleep at the Wheel; Smokey Boys. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. 9/6-17, comedian-impressionist Dennis Blair returns, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment Wed.-Sat. at 10, by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., piano bar/magic with George Young and singer Pamela Smith. Thurs., Guy Davis. Fri.-Sat., magician Laurence Parsons. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

COPACABANA—10 E. 60th St., 755-6010. 9/10, 11, midnight and 2 a.m., singer Evelyn King. Disco dancing between and after shows. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 9/6-10/2, *Joe Barone & Lilly Ann Carroll alternating* with the Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and *is open for dancing, Thurs.-Sun. from 2:30.* AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Pollack & Stephen Donet, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. *Palatial new cabaret-restaurant with a richly spiced* revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 9/7-11 at 8:30 and 11, Chris Conner. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "*A Night at the Movies*" with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and gui*tarists, from* 9:30. AE, CB, DC, MC, V.

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DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 9/6-11 at 11, Roz Ryan. 9/13, 14, Henrietta Valor. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 9/8-12, Surprise featuring Cheryl Alexander, Linda Lloyd & Charles Wright. Shows Wed.-Sat. at 11, Sun. at 9. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona. . . ."* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway"*, a musical comedy satire. 9/7, Keith Thomas. 9/8, Alan Avon. 9/9, 14, Animal Crackers. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 9/7, High Heeled Women. 9/9, *Old Friends* musical revue. 9/10, Belles Ieste. Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 9/18, jazz pianist Marian McPartland with Steve LaSpina on bass, Sun.-Thurs., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Fri. 6:30-11:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Singer Michael Ester, Wed.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, 9/6-10/2, Billy Fellows returns, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 10/8, pianist-singer Kathleen Landis, Mon.-Fri. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5:30-8:30. Disco from 8:30. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcy Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/10, pianist-singer Adam Makowicz, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/7, Randa McNamara. 9/8, Geoffrey Stoner. 9/9, Those Gennaro Sisters. 9/10, 11, Sharon McNight. 9/12, Leslie Gwin; Beverly Cosham. 9/13, Drinda La Lumia. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/7-10, Dick Wellstood. 9/11, Jacki Byard. 9/14-18, Ralph Sutton. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Mickey Havens in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Sept. 8

2:06/WQXR-AM/FM—Dvorak: Sym #8 in G. **Wagner:** Forest Murmurs from Siegfried.

3:00/WNCN—Boccherini: Sinfonia in d "La Casa del Diavolo" (Cattini).

WNYC—Machaut: Selected Works.

4:00/WNCN—Reicha: Trio for 3 Horns, Op. 82: Minuetto (Lockwood, Whitmore, Chernin).

5:00/WNCN—Berlioz: Romeo and Juliet, Op. 17: Love Scene (Ozawa).

5:06/WQXR-AM/FM—Mendelssohn: On Wings of Song.

6:00/WNCN—Janacek: Concertino for Piano & Chamber Orch (Palenicek/Burghauser).

6:30/WNYC—Salzman: The Nude Paper Sermon (Keach, Rifkin).

7:00/WNCN—Dvorak: Scherzo Capriccioso, Op. 66 (Haitink).

8:00/WNYC—Reger: Variations & Fugue on a Theme of Telemann (Steurer).

8:06/WQXR-AM/FM—Strauss: Le Bourgeois Gentilhomme: The Dinner.

9:00/WNCN—Busoni: Violin Cto, Op. 35 (Szigeti/Scherman).

10:00/WNCN—Stravinsky: Cto for Strings in D (Davis).

11:00/WNCN—Nelhybel: The House that Jack Built (Reardon/Ariel Ensemble).

WNYC—Malone: Soggetto Cavato.

Thu., Sept. 9

2:06/WQXR-AM/FM—Bartok: 4 Pieces for Orch, Op. 12.

3:00/WNCN—Telemann: Horn Cto in D (Jones/Ormandy).

4:00/WNCN—Rimsky-Korsakov: Scheherazade, Op. 35 (Previn).

5:00/WKCR—Opera Topics: 1982 American Opera Auditions.

5:06/WQXR-AM/FM—Donizetti: Linda di Chamounix: Recitative & Aria, O luce di quest'anima.

6:00/WNCN—Antheil: Serenade for Strings #1 (Antonini).

6:30/WNYC—Hoehne: Slavische Fantasie (Schwarz, Bolcom).

7:00/WNCN—J.C. Bach: Sym for Winds #5 in E-Flat (Brymer).

8:00/WNCN—Leclair: Oboe & Strings Cto in C, Op. 7, #3 (Lardot, Solisten, Bottcher).

WNYC—Debussy: 6 Epigraphes Antiques for 2 Pianos (Joy, Robin-Bonneau).

8:06/WQXR-AM/FM—Shostakovich: The Age of Gold: Suite.

10:00/WNCN—Vaughan Williams: Cto Accademico for Violin & Strings in d (Grumlikova/Maag).

11:00/WNCN—Debussy: En bateau (Larrieu, Mildonian).

WNYC—Budd: Piano Solo.

Fri., Sept. 10

2:06/WQXR-AM/FM—Rimsky-Korsakov: The Snow Maiden: Fairy Spring Aria.

3:00/WNCN—Prokofiev: Flute & Piano Sonata in D, Op. 94 (L. DiTullio, V. DiTullio).

WNYC—Messiaen: Turangalila Sym.

4:00/WNCN—Dowland: Dances (Bream).

5:06/WQXR-AM/FM—Hubay: The Violin Maker of Cremona: Violin Solo.

6:00/WNCN—Mussorgsky: Piano Works (Previn).

6:30/WNYC—Exploring Opera: Puccini Quotes Himself.

7:00/WNCN—Haydn: Horn Cto in D (Barboteu/Paillard).

7:30/WNYC—Handel: Julius Caesar (Troyanos, Masterson, Walker, Wallis, Bowman, Stapp, Gall/Mackerras).

8:00/WNCN—Mouret: Suite of Symphonies: #2 (Scherbaum/Kuentz).

8:06/WQXR-AM/FM—Smetana: Wallenstein's Camp.

9:00/WNCN—Kodaly: Duo for Violin & Cello, Op. 7 (Laredo, Robinson).

9:06/WQXR-AM/FM—Brahms: Piano Qnt in f (Lazarus, Manhattan String Qt).

11:00/WNCN—Bigaglia: Recorder Sonata in a (Bruggen, Bylsma, Leonhardt).

WNYC—Ewart: Qt for Clarinets.

Sat., Sept. 11

10:00 a.m./WNCN—Mozart: Piano Cto #16 in D (P. Serkin/Schneider).

10:06 a.m./WQXR-AM/FM—Moussorgsky: Scherzo in B-Flat.

11:00 a.m./WNCN—Dvorak: Cypresses, #1-4 (Berkshire String Qt).

12:00/WNCN—Brahms: Intermezzo in e-flat, Op. 118, #6 (Richter).

12:06/WQXR-AM/FM—Schubert: The Shepherd on the Rock.

1:00/WNCN—Saint-Saens: Piano Cto #5 in F, Op. 103 "Egyptian" (Hollander/Comissiona).

3:00/WNCN—Bach: Partita for Violin Solo #3 in E: Preludio (Bolet).

5:00/WNCN—Debussy: La Mer (Solti).

5:06/WQXR-AM/FM—Offenbach: La Belle Helene: Orchestral Fantasy.

6:00/WNCN—Kuhlau: Fantasia in D (B. Boyd).

6:30/WQXR-AM/FM—Smetana: Rondo in C for 2 Pianos.

7:00/WNCN—Glazounov: Piano Sonata #1 in b-flat, Op. 74 (Kuerti).

8:06/WQXR-AM/FM—Clarke: Trio (1912).

9:00/WNCN—Berlioz: Beatrice et Benedict (Eda-Pierre, Baker, Watts, Tear, Allen, Bastin, Lloyd/Davis).

9:06/WQXR-AM/FM—Shostakovich: Sym #1 (Mintz/Skrowaczewski).

11:00/WNCN—Molique: Qnt for Flute & Strings in D, Op. 35 (Wion, Manhattan String Qt).

WNYC—La Barbara: Klee-alee.

Sun., Sept. 12

10:00 a.m./WNCN—Giuliani: Guitar & Strings Cto in A, Op. 30 (Mikulka/Pinkas).

10:06 a.m./WQXR-AM/FM—Milhaud: Suite Provencale.

11:00 a.m./WNCN—Smetana: Ma Vlast (von Matacic).

1:00/WNCN—Ruggieri: Mythos (Ruggeri, Dagon/Foss).

2:06/WQXR-AM/FM—Music of Alessandro Scarlatti.

3:00/WNCN—Mozart: Variations on "Ah! vous dirai-je, Maman" in C (Demus).

3:06/WQXR-AM/FM—Walton: Viola Cto; Elgar: Enigma Variations (Greitzer, Baker/Bernstein).

4:00/WNCN—Various: Renaissance Music (English), (Burgess).

6:00/WNCN—Gruen: Pomes Penyeach (Songs to Texts by James Joyce), (Neway, Colston).

7:00/WNCN—Rossini: La Cenerentola (Berganza, Alva, Capecchi/Abbado).

7:06/WQXR-AM/FM—Tchaikovsky: Capriccio Italien.

8:00/WNYC—Sibelius: Four Legends From the Kalevala: The Swan of Tuonela (Slatkin).

10:00/WNYC—Falla: Cto in D for Harps, Flute, Oboe, Clarinet, Violin & Cello (Martin, F. Cohen, Vogel, Munday, I. Kavafian, Phillips, A. Kavafian, Walther, Brey, Eddy, Auer, Cooper).

Mon., Sept. 13

2:06/WQXR-AM/FM—Griffes: Roman Sketches: The White Peacock.

3:00/WNCN—Corelli: Cto Grosso in g, Op. 6, #8 "Christmas" (Marriner).

4:00/WNCN—Albeniz: La Vega (de Larrocha).

5:00/WNCN—Durand: Chaconne (New York Harp Ensemble).

5:06/WQXR-AM/FM—Paganini: Caprice #24.

6:00/WNCN—Hindemith: Kleine Kammermusik, Op. 24, #2 (Danish Wind Qnt).

7:00/WNCN—Schoenberg: Chamber Sym #1 in E, Op. 9 (Mehta).

8:00/WNCN—Liszt: Annees de pelerinage, Troisieme Annee: Les jeux d'eau a la Villa d'Este (Brendel).

8:06/WQXR-AM/FM—Prokofiev: Sym #2 in d, Op. 40.

9:00/WNCN—Dvorak: Piano Qt in E-Flat (Bronfman, Laredo, Tree, Robinson).

WNYC—Tonight Scandinavia: Performances by Birgit Nilsson, Victor Borge and others.

9:06/WQXR-AM/FM—Stravinsky: Fireworks; The Firebird (Ozawa).

11:00/WNCN—Respighi: Violin & Piano Sonata in b (Weisman, Hancock).

Tue., Sept. 14

2:06/WQXR-AM/FM—Paderewski: Piano Cto in a.

3:00/WNCN—Bartok: Contrasts for Violin, Clarinet & Piano (Szigeti, Goodman Bartok).

4:00/WNCN—Liszt: Les Preludes (Fiedler).

5:00/WNCN—Beethoven: Ruins of Athens, Op. 113: Turkish March (Berman).

5:06/WQXR-AM/FM—Chopin: Etude in a, Op. 25.

6:00/WNCN—G. Sammartini: Recorder & Strings Cto in F (Bruggen/Bruggen).

7:00/WNCN—Cherubini: Medea: Dei tuoi figli la madre (Callas/Serafin).

8:00/WNCN—Alberti: Harpsichord Sonata in A, Op. 1, #5 (Sgrizzi).

8:06/WQXR-AM/FM—Lalo: Scherzo.

9:00/WNCN—Chausson: Sym in B-Flat, Op. 20 (Conlon).

9:06/WQXR-AM/FM—Fritz Reiner conducts Richard Strauss.

11:00/WNCN—Schubert: Violin & Piano Sonata in A, Op. 162 (Grumiaux, Veyron-Lacroix).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
🅗 Fri/**Movie:** Black Beauty
🅢 Thu,Tue/**Movie:** Trilogy

6:05
🅢 Wed/**Movie:** Tarka the Otter

6:25
❼ Listen and Learn

6:30
❷ Captain Kangaroo
❹ Early Today
❺ Popeye
⓫ Hot Fudge
⓭ Wed-Fri,Tue/ Captioned News
🅗 Wed/The Man Who Loved Bears
Thu/What on Earth?
Mon/**Movie:** The Looney Looney Looney Bugs Bunny Movie
Tue/**Movie:** Pardon Me for Living
🅢 Fri/**Movie:** The Pinchcliffe Grand Prix

7:00
❷ Morning
❹ Today
❺ Great Space Coaster
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Josie and the Pussycats
⓭ Nightly Business Report
🅗 Thu/Country Music, U.S.A.
Tue/Video Jukebox
🅢 Mon/Jonathan Winters
Mon/Showtime's Hollywood
Tue/Jonathan Winters

7:30
❺ Herculoids
❾ Jim Bakker
⓫ MGM Cartoons
⓭ MacNeil/Lehrer Report
🅗 Wed/Race for the Pennant
Tue/**Movie:** Contract on Cherry Street
🅢 Mon/**Movie:** The Man With Bogart's Face
Tue/A Better Place

8:00
❺ Woody and Friends
⓫ Tom and Jerry
⓭ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
🅗 Wed/Bus Stop
Thu/**Movie:** Greased Lightning
Fri/Inside the NFL
Mon/**Movie:** The Thirty-Nine Steps
🅢 Wed/Strawberry Ice
Thu/Two Dangerous Ladies
Fri/Marvin Hamlisch: They're Playing My Song
Tue/The Seven Wishes of a Rich Kid

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⓫ Magilla Gorilla
⓭ Over Easy

9:00
❷ Wes-Fri/World of People
Mon,Tue/Match Game
❹ Donahue
❺ Brady Bunch
❼ Richard Simmons
❾ Straight Talk
⓫ Flipper
⓭ Sesame Street
🅗 Fri/Earth, Wind and Fire in Concert
🅢 Wed/Laff-a-Thon
Thu/A Better Place
Fri/Jonathan Winters
Tue/Strawberry Ice

9:30
❷ Jokers Wild
❺ My Three Sons
❼ Good Morning New York
⓫ Gentle Ben
🅢 Wed,Fri,Mon/ Aerobicize

10:00
❷ One Day at a Time
❹ Diff'rent Strokes
❺ Waltons
❾ Romper Room
⓫ Munsters
⓭ Instructional programming thru 4 p.m.
🅗 Wed/**Movie:** Cattle Annie and Little Britches
Thu/**Movie:** Lion of the Desert
Fri/**Movie:** Looker
Mon/**Movie:** The Irishman
Tue/**Movie:** Harry's War
🅢 Wed/**Movie:** Callaway Went Thataway
Thu,Tue/**Movie:** Ransom
Fri/**Movie:** Tribute to a Bad Man
Mon/**Movie:** Key to the City

10:30
❷ Alice
❹ Wheel of Fortune
❼ Mon,Tue/So You Think You Got Troubles?!
⓫ Civic Programming
🅦 Wed/**Movie:** Outland
Thu/**Movie:** The Great Muppet Caper
Fri/**Movie:** Little Boy Lost
Mon/**Movie:** Heart to Heart
Tue/**Movie:** Clash of the Titans

11:00
❷ Price Is Right
❹ Texas
❺ Hour Magazine
❼ Love Boat
❾ Tic Tac Dough

11:30
❾ Celebrity Bullseye
⓫ Odd Couple
🅗 Fri/**Movie:** The Looney Looney Looney Bugs Bunny Movie
🅢 Wed/Hollywood

12 **NOON**
❷ Tattletales
❹ Doctors
❺ Midday
❼ Family Feud
❾ News
⓫ Couples
🅗 Wed/ Yesteryear. . .1969
Mon/**Movie:** St. Helens
Tue/**Movie:** Foul Play
🅢 Wed/ Country Goes to England
Thu/**Movie:** Moscow Does Not Believe in Tears
Fri/**Movie:** Hangar 18
Mon,Tue/Romance

12:30
❷ Wed,Thu,Mon,Tue/ Young the Restless
Fri/**Tennis:** U.S. Open
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ Inn Midday Edition
🅢 Mon/Country Goes to England
Tue/**Movie:** Heartland

1:00
❷ Wed,Thu,Mon,Tue/ As the World Turns
❹ Days of Our Lives
❼ All My Children
❾ Wed-Fri/John Davidson
Mon/**Movie:** We're No Angels (1955). Humphrey Bogart, Aldo Ray. Comedy about Devil's Island escapees who move in on a French family.
Tue/**Movie:** Dead Reckoning (1947). Humphrey Bogart, Lizabeth Scott. A WW2 vet sets out to avenge his buddy's murder; Bogie is excellent.
⓫ 700 Club
🅗 Tue/**Movie:** Wed,Thu/U.S. Open Tennis Championships
Fri/**Movie:** The Cannonball Run

1:30
❷ Wed,Thu,Mon,Tue/ As the World Turns
❺ Wed-Fri,Mon/Chico and The Man
Tue/National Crime and Violence Test: Rape
❼ One Life to Live
🅢 Wed/Jonathan Winters

2:00
❹ Another World
❺ Wed-Fri,Mon/ Addams Family
❾ Pitfall
⓫ Magic Garden
🅗 Mon/**Movie:** Lion of the Desert
Tue/ Yesteryear. . .1969
🅢 Wed,Fri,Mon/ Aerobicize

2:30
❷ Wed,Thu,Mon,Tue/ Capitol
❺ Bewitched
❾ Match Game
⓫ Krofft Superstars
🅢 Wed/Strawberry Ice
Thu/Jane Fonda's Celebrity Fashion Show
Fri/**Movie:** The Pinchcliffe Grand Prix
Mon/**Movie:** The Man With Bogart's Face
Tue/**Movie:** Hangar 18

3:00
❷ Wed,Thu,Mon,Tue/ Guiding Light
❹ CHiPs
❺ Get Smart
❼ General Hospital
Thu,Fri,Mon,Tue/ Bonanza
⓫ Tom and Jerry
🅗 Fri/**Movie:** St. Helens
Tue/**Movie:** The Cannonball Run

3:30
❺ Gilligan's Island
🅢 Wed/The Seven Wishes of a Rich Kid

4:00
❷ Wed,Thu,Mon,Tue/ Barnaby Jones
❹ Here's Lucy
❺ Little Rascals
❼ Edge of Night
❾ Outer Limits
⓫ Scooby Doo
⓭ Sesame Street
🅗 Wed/Hepburn & Tracy
Thu/**Movie:** Harry's War
🅢 Thu/A Better Place
Fri/**Movie:** My Champion

4:30
❹ Mary Tyler Moore
❺ What's Happening
❼ People's Court
⓫ Good Times
🅢 Wed, Mon/**Movie:** Trilogy
Thu/Two Dangerous Ladies
Tue/Mark Twain Theatre

5:00
❷ ❹ ❼ News
❺ Wonder Woman
❾ Wed/**Movie:** The French Conspiracy (1973). Jean-Louis Trintignant, Michel Piccoli. Straight-forward espionage story.
Thu/**Movie:** The Castle of Fu Manchu (1972). Christopher Lee, Richard Greene. Silly opus of the great criminal's adventures.
Fri/**Movie:** And Millions Will Die (1973). Richard Basehart, Susan Strasberg. The victims are the audience.
Mon/**Movie:** Woman Times Seven (1967). Shirley MacLaine, Peter Sellers. MacLaine plays seven women each with their own episode; directed by Vittorio de Sica.
Tue/**Movie:** The Wrong Box (1966). Peter Sellers, Michael Caine. Sellers is great in this successful black comedy of greedy heirs.
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
🅗 Wed/The Man Who loved Bears
Fri/**Movie:** Black Beauty
Mon/Journey to the Outer Limits
Tue/Video Jukebox

5:30
⓭ Electric Company
🅗 Tue/The Man Who Loved Bears
🅢 Thu/**Movie:** Harry's War

Evening, Sept. 8-10 and 13-14

Wed., Sept. 8

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
⓫ Laverne & Shirley
⓭ Tuned In
㉑ Here's to Your Health
㉛ Brooklyn College Presents
🅗 Journey to the Outer Limits
🅢 **Movie:** The Man With Bogart's Face

6:30
❼ News
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Magic of Oil Painting
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Entertainment Tonight
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ New Voice
🅗 Race to the Pennant

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ People's Court
❾ **Baseball:** Mets vs. Pittsburgh
⓫ News
⓭ MacNeil/Lehrer
㉑ Inside Business Today
㉛ Up and Coming
🅗 Yesteryear. . .1969

8:00
❷ Scruples. Part II
❹ Real People
❺ PM Magazine
❼ Phoenix
⓫ **Movie:** Zandy's Bride (1974). Liv Ullmann, Gene Hackman. Swedish director Jan Troelle's lyrical Western romance.
⓭ The Hunter and the Hunted
㉑ All Creatures Great and Small
㉛ South Africa-the White Laeger
🅝 **Movie:** Fraternity Row
🅢 Bizarre
🅦 **Baseball:** Baltimore vs. Yankees

8:30
❺ Carol Burnett
🅗 **Movie:** Cattle Annie and Little Britches
🅢 Country Goes to England

9:00
4 Facts of Life
5 Merv Show
7 Fall Guy
13 Creation vs. Evolution: Battle in the Classroom
21 The Hitch Hiker's Guide to the Galaxy
31 National Geographic

9:30
4 Love, Sidney
13 Power Ten
21 31 Doctor in the House

10:00
4 Atomic High School
5 11 News
7 Dynasty
9 You Asked for It
13 Paper Chase
21 To the Manor Born
31 Odyssey
N **Movie:** Up the Academy
S **Movie:** Galaxy of Terror

10:15
H Bus Stop

10:30
9 Apple Polishers
11 Metropolitan Report
21 Butterflies
W **Movie:** Mistress Pamela

11:00
2 4 7 News
5 M*A*S*H
9 Paul Hogan
11 Twilight Zone
13 Dick Cavett
21 Inside Business Today

11:30
2 U.S. Tennis Highligts
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Testament of Youth
21 Captioned News
S **Movie:** Tarzan, the Ape Man

12 MIDNIGHT
2 **Movie:** I Never Promised You a Rose Garden (1977). Bibi Andersson, Kathleen Quinlan.
7 Love Boat
21 Latenight
N **Movie:** Zoot Suit

12:15
H **Movie:** . . . All the Marbles
W **Movie:** Survivor

12:30
4 David Letterman
5 Rat Patrol
9 **Movie:** Equinox (1969). Edward Connell, Barbara Hewitt. A forest ranger turns out to be the Devil.
11 Star Trek
13 Fawlty Towers

1:00
5 Get Smart

1:10
7 **Movie:** Pickup on 101 (1972). Jack Albertson, Lesley Warren, Martin Sheen.

1:30
4 News
5 Love American Style
S **Movie:** The Man with Bogart's Face

2:00
5 **Movie:** The Lion and the Horse (1952). Steve Cochran, Ray Teal. A cowboy and his horse face a nasty lion.
9 Joe Franklin
11 **Movie:** Fluffy (1965). Tony Randall, Shirley Jones. A lion and a young woman complicate a professor's life.

2:09
2 **Movie:** The Daughters of Joshua Cabe Return (1975). Dan Dailey, Christine Hart.

2:15
H **Movie:** Which Way is Up?

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
7 News
9 **Movie:** Tender Comrade (1943). Ginger Rogers, Robert Ryan. Hokey WW2 drama about women who worked.

3:30
4 Dark Shadows
S Bizarre

3:38
2 **Movie:** Armored Command (1961). Howard Keel, Tina Louise.

3:50
H **Movie:** Cattle Annie and Little Britches

4:00
4 Millionaire
11 Best of Groucho
S **Movie:** Galaxy of Terror

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations
H Yesteryear. . . 1969
S Laff-a-Thon

Thu., Sept. 9

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tuned In
21 Here's to Your Health
31 N.Y.U. Broadcast Lab
H What on Earth?

6:30
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment
H P.T. Barnum & his Human Oddities

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
31 Righteous Apples

7:30
2 Strawberry Shortcake
4 Family Feud
5 All in the Family
7 Best of Ed Sullivan
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 Last Chance Garage
31 Tony Brown's Journal
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 Billy Graham Special
11 **Movie:** Lifeguard (1976). Sam Elliott, Anne Archer. The pathetic woe of an aging lifeguard.
13 Fawlty Towers
21 Long Island Speak-Out
31 Black, Blues, Blacks
N **Movie:** 18 Weapons of Kung Fu
S **Movie:** Little Darlings
W **Baseball:** Milwaukee vs. Yankees

8:30
5 Carol Burnett
7 Callahan
13 Sneak Previews
H **Movie:** Greased Lightning

9:00
2 NCAA Football
4 Gimme a Break
5 Merv Show
7 Barney Miller
9 They Cry Alone
13 **Movie:** An American Tragedy (1931). Sylvia Sidney, Frances Dee, Phillips Holmes.
21 Sneak Previews
31 A Tribute to Alex Wilder

9:30
4 Teachers Only
21 This Old House

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 New York Report
21 The Hunter and the Hunted
31 Refugee Road
N **Movie:** Mon Oncle D'Amerique
S Bizarre

10:15
H **Movie:** Outland

10:30
9 Meet the Mayors
11 Metropolitan Report
S Jane Fonda's Celebrity Fashion Show
W **Movie:** Mommie Dearest

10:35
13 New York & Co.

11:00
4 7 News
5 M*A*S*H
9 Paul Hogan
11 Twilight Zone
21 Last Chance Garage

11:05
13 Dick Cavett

11:30
4 Tonight
5 Mission: Impossible
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Captioned News

11:35
13 Paper Chase

11:45
S **Movie:** Moscow Does Not Believe in Tears

12 MIDNIGHT
2 News
7 Vegas
9 **Movie:** Against a Crooked Sky (1975). Richard Boone, Stewart Peterson. A young boy searches for his sister captured by Indians.
21 Latenight

12:10
H **Movie:** Harry's War

12:15
N **Movie:** Autumn Sonata

12:30
2 U.S. Tennis Highlights
4 David Letterman
5 Rat Patrol
11 Star Trek

12:45
W **Movie:** Twice a Woman

1:00
2 McMillan & Wife
5 Get Smart

1:10
7 **Movie:** Battle of the Villa Fiorita (1965). Maureen O'Hara, Rossano Brazzi.

1:30
4 11 News
5 Love American Style

1:55
H Inside the NFL

2:00
5 **Movie:** Bluebeard (1944). John Carradine, Jean Parker. Great murder mystery from cult director Edgar G. Ulmer.
9 Joe Franklin
11 **Movie:** That Funny Feeling (1965). Sandra Dee, Bobby Darin. Airbrain comedy.

2:15
S **Movie:** Harry's War

2:30
4 Uncle Floyd

2:40
2 **Movie:** The Carpetbaggers (1964). George Peppard, Carroll Baker, Alan Ladd.

2:55
H **Movie:** Lion of the Desert

3:00
4 Mary Tyler Moore
9 **Movie:** Gumshoe (1972). Albert Finney, Janice Rule. Unusually ironic private eye drama, very well made.

3:25
7 News

3:30
4 Dark Shadows

4:00
4 Millionaire
11 Best of Groucho
S Bizarre

4:30
11 Abbott and Costello
S **Movie:** Little Darlings

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Sept. 10

6:00
2 4 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tuned In
21 Here's to Your Health
31 Are You Listening
S **Movie:** Hangar 18

6:30
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Inside the NFL

7:30
2 In Search of. . . Nostradamus
4 Family Feud
5 Jets/Giants '82. . . A Football Fantasy
7 That's Hollywood
9 You Asked for It
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Black Stream

8:00
2 Dukes of Hazzard
4 CHiPS
5 PM Magazine
7 Benson
9 Greatest Sports Legends
11 **Baseball:** Yankees vs. Milwaukee
13 Washington Week in Review
21 National Geographic
31 Memories of Eubie
H **Movie:** Looker
N **Movie:** Funhouse
S **Movie:** Death Valley
W **Movie:** Delusion

8:30
5 Carol Burnett
7 Making a Living
9 **Movie:** Mets vs Cardinals
13 Wall $treet Week

9:00
2 Dallas
4 **TV Movie:** The Martian Chronicles (1979). Rock Hudson, Gayle Hunnicut. Part I.
5 Merv Show
7 Greatest American Hero
13 Crisis to Crisis
21 **Movie:** Run for Your Money (1950)
31 Odyssey

9:30
H Not Necessarily the News
S **Movie:** . . . All the Marbles
W **Movie:** Friday the 13th II

10:00
2 Falcon Crest
5 News
7 Strike Force
13 Great Performances: Moliere
21 Were You There?
31 Masterpiece Theatre: Testament of Youth
H **Movie:** The Cannonball Run
N **Movie:** The Education of Sonny Carson

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 Paul Hogan
11 Metropolitan Report
13 Dick Cavett
21 Long Island Week in Review
W **Movie:** Modern Romance

11:30
2 U.S. Tennis Highlights
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** An American Tragedy (see Thu, 9 p.m.).
21 Captioned News
S **Movie:** Outland

11:40
H **Movie:** St. Helens

12 MIDNIGHT
2 **Movie:** Jackson County Jail (1976). Yvette Mimieux, Tommy Lee Jones.
7 Fridays
21 Latenight
N **Movie:** Black Fist

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** The Bank Dick (1940). W.C. Fields. Priceless Fields routines.
11 Star Trek

12:45
W **Movie:** Naughty Wives

1:00
5 Sha Na Na
11 Twilight Zone

1:20
H **Movie:** Looker
S **Movie:** The Blue Lagoon

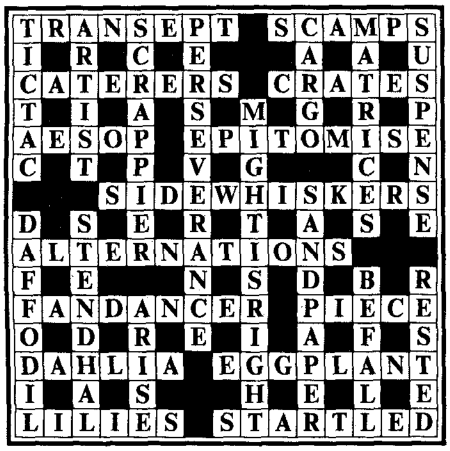
1:30
5 Love American Style
7 **Movie:** Picnic (1956). William Holden, Kim Novak.
11 News

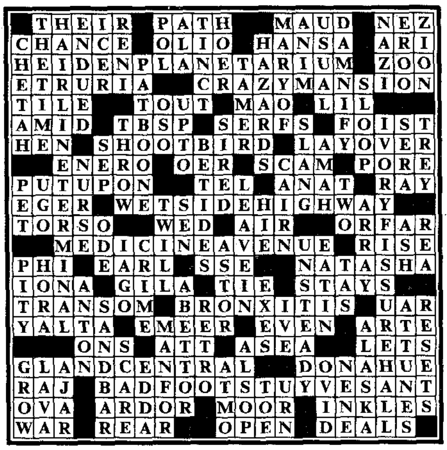
1:58
2 **TV Movie:** Hurricane (1974). Larry Hagman, Martin Milner.

2:00
4 News
5 **Movie:** The Trial of Chaplain Jensen (1975). James Franciscus, Joanna Miles. The appalling court-martial of a navy chaplain accused of adultery.
9 Joe Franklin
11 **Movie:** Mirage (1965). Gregory Peck, Diane Baker. Gripping psychological thriller told from the point-of-view of a man with amnesia.
W **Movie:** The Children

3:00
4 Uncle Floyd
9 **Movie:** Two Flags West (1950). Linda Darnell, Joseph Cotten. Confederate POWs join the Union Army to fight Indians. Obtuse Western.
H Earth, Wind & Fire in Concert

SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

3:10
Ⓢ Jonathan Winters

3:27
② **Movie:** Gunfight at the OK Corral (1957). Burt Lancaster.

3:30
④ Mary Tyler Moore

3:45
⑦ News
Ⓢ **Movie:** . . . All the Marbles

4:00
④ Dark Shadows
⑪ Best of Groucho
Ⓗ **Movie:** The Cannonball Run

4:17
② **Movie:** The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette.

4:30
⑪ Abbott and Costello

5:00
⑪ Biography

5:30
⑪ Rangel Report

5:35
⑨ **Movie:** Necromancy (1972). Orson Welles, Pamela Franklin. Embarrassing occult thriller.

Mon., Sept. 13

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑪ Barney Miller
⑬ 3-2-1 Contact
㉑ Here's to Your Health
㉛ All About TV
Ⓗ **Movie:** The Looney Looney Looney Bugs Bunny Movie
Ⓢ **Movie:** Outrage

6:30
⑪ Jeffersons
⑬ N.J. Nightly News
㉑ Magic of Oil Painting
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑪ News
⑤ M*A*S*H
⑨ Celebrity Bullseye
⑬ Nightly Business Report
㉑ Over Easy

7:15
㉛ Rebop

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Day of Disaster
⑨ You Asked For It
⑪ **Baseball:** Yankees vs. Baltimore
⑬ MacNeil/Lehrer
㉑ Tony Brown's Journal
Ⓗ Consumer Reports Presents: The Feeling Fine Show

7:45
㉛ Fundraiser

8:00
② Private Benjamin
④ Little House on the Prairie
⑤ PM Magazine
⑦ That's Incredible
⑨ Billy Graham Special
⑬ Great Performances: Guests of the Nation
㉑ Odyssey
㉛ Dexter Gordon in Concert
Ⓗ **Movie:** The Thirty-Nine Steps
Ⓝ **Movie:** 18 Weapons of Kung Fu
Ⓢ Morning's at Seven
Ⓦ **Movie:** Moscow Does Not Believe in Tears

8:30
② WKRP in Cincinnati
⑤ Carol Burnett

9:00
④ **TV Movie:** Murder in Texas (1980). Farrah Fawcett, Katharine Ross.
⑤ Merv Show
⑦ **Football:** Pittsburgh vs. Dallas
⑨ **Movie:** Teahouse of the August Moon (1956). Marlon Brando, Glenn Ford. Comedy about Americans in Post-WW2 Okinawa.
⑬ Tonight, Scandinavia!
㉑ Kentucky: The Ultimate Equestrian Trial
㉛ Fundraiser

9:20
㉛ Mayport and All That Jazz

10:00
⑤ ⑪ News
㉑ 1982 Kentucky Pacing Derby
Ⓗ **Movie:** St. Helens
Ⓝ **Movie:** Over the Edge

10:15
Ⓢ Playboy's Playmate Reunion

10:20
㉛ Fundraiser

10:30
⑪ Metropolitan Report
⑬ Great Railroad Journeys of the World
㉑ The River in the Desert

10:45
Ⓦ Gallagher

11:00
② ④ News
⑤ M*A*S*H
⑪ Twilight Zone
㉑ Tony Brown's Journal

11:30
② Quincy
④ Best of Carson
⑤ Mission: Impossible
⑨ Ironside
⑪ Saturday Night
⑬ Dick Cavett
㉑ Captioned News
Ⓢ Romance
Ⓦ **Movie:** Zoot Suit

11:40
Ⓗ **Movie:** Student Bodies

12 **MIDNIGHT**
⑦ News
⑬ U.S. Chronicle
㉑ Latenight
Ⓝ **Movie:** Fraternity Row
Ⓢ **Movie:** Outland

12:30
④ David Letterman
⑤ Rat Patrol
⑦ Nightline
⑨ **Movie:** The Bang Bang Kid (1967). Tom Bosley, Guy Madison. Western comedy about a robot gunfighter.
⑪ Star Trek
⑬ Doctor in the House

12:40
② Columbo

1:00
⑤ Get Smart
⑦ **Movie:** The Wrath of God (1972). Robert Mitchum, Rita Hayworth.

1:10
Ⓗ **Movie:** The Irishman

1:30
④ ⑪ News
⑤ Best of Midday

1:50
Ⓢ **Movie:** Little Darlings

2:00
⑨ Joe Franklin
⑪ **Movie:** Split Second to an Epitaph (1963). Raymond Burr, Joseph Cotten, Margaret O'Brien.

2:30
④ Mary Tyler Moore

2:40
② **Movie:** Murder on the 13th Floor (1974). James Stewart, Strother Martin.

2:50
⑤ Off the Set

2:55
Ⓗ **Movie:** The Thirty-Nine Steps

3:00
④ Dark Shadows
⑦ News
⑨ **Movie:** Broken Journey (1948). Phyllis Calvert, Francis L. Sullivan. Airplane crash survivors struggle to stay alive.

3:30
④ Millionaire
Ⓢ Morning's at Seven

4:00
⑪ Best of Groucho

4:09
② **TV Movie:** Hey, I'm Alive (1975). Edward Asner, Sally Struthers.

4:30
⑪ Abbott and Costello

4:40
Ⓗ **Movie:** St. Helens

5:00
⑪ Biography

5:30
⑪ Focus: New Jersey

Tue., Sept. 14

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑪ Barney Miller
⑬ Tuned In
㉑ Here's to Your Health
㉛ Women: NY Edition
Ⓢ Laff-a-Thon

6:30
⑪ Jeffersons
⑬ N.J. Nightly News
㉑ Magic of Oil Painting
㉛ City Comment
Ⓗ Earth, Wind & Fire in Concert
Ⓢ **Movie:** Heartbeeps

6:45
㉛ News from City Hall

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Celebrity Bullseye
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Where Were You
⑨ **Baseball:** Mets vs. Montreal
⑪ **Baseball:** Yankees vs. Baltimore
⑬ MacNeil/Lehrer
㉑ Profile: Long Island
㉛ Fundraiser
Ⓗ Race for the Pennant

7:40
㉛ An Evening With Webster Lewis

8:00
② Walter Cronkite's Universe
④ Father Murphy
⑤ PM Magazine
⑦ Happy Days
⑬ National Geographic
㉑ Hard Choices
Ⓗ Yesteryear. . .1969
Ⓝ **Movie:** Black Fist
Ⓢ **Movie:** Brian's Song
Ⓦ **Movie:** Great Muppet Caper

8:30
② What's So Funny About New Jersey
⑤ Carol Burnett
⑦ Laverne & Shirley

8:40
㉛ Fundraiser

9:00
② **TV Movie:** The Other Victim (1981). William Devane, Jennifer O'Neill.
④ **TV Movie:** Murder in Texas (1981). Farrah Fawcett, Katharine Ross. Concl.
⑤ Merv Show
⑦ Three's Company
⑬ Mystery!
㉑ Masterpiece Theatre: Testament of Youth
㉛ Humanities Through the Arts
Ⓗ **Movie:** Looking for Mr. Goodbar

9:30
⑦ Too Close for Comfort
㉛ Understanding Human Behavior
Ⓢ **Movie:** Heartland
Ⓦ Four Tops in Concert

10:00
⑤ ⑪ News
⑦ Hart to Hart
⑨ You Asked for It
⑬ Odyssey
㉑ Crisis to Crisis
㉛ Japan: Living/ Changing Tradition
Ⓝ **Movie:** The Education of Sonny Carson

10:30
⑨ Newark and Reality
⑪ Metropolitan Report
㉛ It's Everybody's Business
Ⓦ **Movie:** Hometown, U.S.A.

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Paul Hogan
⑪ Twilight Zone
⑬ Dick Cavett
㉑ Profile: Long Island
㉛ Focus on Society

11:30
② **Tennis:** U.S. Open Highlights
④ Tonight
⑤ Mission: Impossible

7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 **Movie:** All My Sons (1948). Edward G. Robinson, Burt Lancaster, Howard Duff.
21 Captioned News
31 American Story
H Not Necessarily the News
S Romance

12 MIDNIGHT
2 Alice
7 Fantasy Island
9 **Movie:** The Bachelor and the Bobby-Soxer (1947). Cary Grant, Shirley Temple. Amusingly cutesy comedy.
21 Latenight
H **Movie:** The Cannonball Run
N **Movie:** Sex with the Stars
S **Movie:** Hangar 18

12:15
W **Movie:** Emmanuelle in Bangkok

12:30
2 McCloud
4 David Letterman
5 Rat Patrol
11 Star Trek

1:00
5 Get Smart

1:10
7 **Movie:** It Started in Naples (1960). Sophia Loren, Clark Gable, Vittorio De Sica.

1:30
4 11 News
5 Love American Style

1:40
H Race for the Pennant
S **Movie:** Heartbeeps

2:00
5 **Movie:** The Projected Man (1967). Mary Peach, Bryant Haliday. So-so mad scientist sci-fi.
9 Joe Franklin
11 **Movie:** For Love or Money (1963). Kirk Douglas, Mitzi Gaynor. Dimwit matchmaker comedy.

2:10
H **Movie:** Foul Play

2:30
4 Uncle Floyd

2:40
2 **TV Movie:** Louis Armstrong-Chicago Style (1975). Ben Vereen, Red Buttons.

3:00
4 Mary Tyler Moore
9 **Movie:** Flesh and Fantasy (1943). Charles Boyer, Edward G. Robinson. Julien Duvivier's trilogy of stories about the supernatural.
S **Movie:** Brian's Song

3:10
7 News

3:30
4 Dark Shadows

4:00
4 Millionaire
11 Best of Groucho

4:05
H **Movie:** Looking for Mr. Goodbar

4:09
2 **Movie:** The Dead Don't Die (1975). George Hamilton, Ray Milland, Linda Cristal.

4:15
S Strawberry Ice

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S Mark Twain Theatre

5:30
11 Suburban Closeup

Weekend, Sept. 11-12

Sat., Sept. 11

6:00
5 Patterns For Living
11 Barbapapa
H **Movie:** Contract on Cherry Street
S **Movie:** My Champion

6:30
2 Summer Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Sport Billy

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Fantastic Four
7 Wildlife Adventure
9 Growing Years
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
S **Movie:** The Badlanders

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Fighting Fools (1949). The Bowery Boys. The Boys set out to break up a boxing racket.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
H Who are the Debolts-and Where did they Get 19 kids

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers
21 Focus on Society
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** The Borrowers (1973). Eddie Albert, Tammy Grimes. An odd children's story about miniature people who live under a floor.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H Inside the NFL

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
S **Movie:** Foul Play

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 All Star Wrestling
11 Hee Haw
13 Understanding Human Behavior
21 American Story
H **Movie:** The Irishman

11:30
2 Blackstar
7 Heathcliff & Marmaduke
13 Understanding Human Behavior

12 NOON
2 **Tennis:** U.S. Open
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 Life and Times of Grizzly Adams
13 Vic Braden's Tennis for the Future
21 Square Foot Gardening
S **Movie:** Harry's War

12:30
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Music World
13 This Old House
21 Old Houseworks
H **Movie:** The Thirty-Nine Steps

1:00
4 NFL Week in Review
5 Sha Na Na
9 **Movie:** Across the Wide Missouri (1951). Clark Gable, Ricardo Montalban. Pioneer Western.
11 Robin Hood
13 Last Chance Garage
21 Victory Garden
W **Movie:** Little Mermaid

1:30
4 Baseball Bunch
5 Brady Bunch
7 News Conference
11 World of Survival
13 Presente
21 Long Island Week in Review

2:00
4 Baseball: An Inside Look
5 Big Valley
7 Crisis Theatre
11 **Baseball:** Yankees vs. Kansas City
13 Matinee at the Bijou
21 Long Island Speak-Out
S **Movie:** North by Northwest

2:15
4 **Baseball**

2:30
9 **Movie:** Cass Timberlane (1948). Spencer Tracy, Lana Turner. Inept adaptation of Sinclair Lewis's novel.
11 **Movie:** Creatures of Destruction (1968). Pat Delaney, Les Tremayne. A hypnotist predicts a murder.
H Yesteryear. . 1969
W **Movie:** Tess

3:00
5 **Movie:** The Tattoo Connection (1979). Jim Kelley. Hong Kong crime story.
7 A Giant Step
21 Sports America

3:30
7 **Football**
13 American Playhouse: War Games
H **Movie:** Foul Play

4:00
11 This week in Baseball
21 Supersoccer
31 A Tribute to Alex Wilder

4:30
11 White Shadow
S Mark Twain Theatre

5:00
4 Mary Tyler Moore
5 Mission: Impossible
9 Outer Limits
13 America's Black Forum
21 Wall Street Week
31 Dialogue: Jonas Salk & Yehudi Menuhin

5:30
4 NFL Weekly Magazine
11 Star Trek
13 Open Mind
21 This Old House
H **Movie:** Contract on Cherry Street
W **Movie:** Fort Apache, the Bronx

6:00
4 News
5 Starsky & Hutch
9 Racing from Belmont
13 New Jersey Show
21 Sneak Previews
31 Searchings
S **Movie:** Foul Play

6:30
4 News
9 Chronicle
11 Dance Fever
21 Guitar With Frederick Noad
31 E.T.E.S.

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back, Kotter
9 Take Time for the Children
11 Solid Gold
13 Inside Albany
21 Lawmakers
31 Righteous Apples

7:30
2 2 on the Town
4 Miss America: Who Will She Be?
5 All in the Family
7 Storm Field Special: Office Hazards
9 **Baseball:** Mets vs. Cincinnati

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13 Lawmakers
21 Inside Albany
31 Fundraiser

7:40
31 Up and Coming

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** The Wrong Man (1957). Henry Fonda, Vera Miles.
7 T.J. Hooker
9 **Baseball:** Mets vs. St. Louis
11 **Baseball:** Yankees vs. Milwaukee
13 War and Peace
21 Hard Choices
H **Movie:** All the Marbles
N **Movie:** Up the Academy
S Faerie Tale Theatre
W **Movie:** Clash of the Titans

8:10
31 Fundraiser

8:20
31 American Short Story

8:30
4 Texaco Star Theatre

9:00
2 **Movie:** C.H.O.M.P.S.
7 Love Boat
13 Evening at Pops
21 Great Performances: Mrs. Reinhardt
S **Movie:** Heartbeeps

9:20
31 Fundraiser

9:40
31 Almos' a Man

10:00
4 Miss America Pageant
5 News
7 Fantasy Island
13 **Movie:** All My Sons (see Tue, 11:30 p.m.).
H Teddy Pendergrass in Concert
N **Movie:** Sex with the Stars
W **Movie:** Heartland

10:25
31 To be announced

10:30
5 Black News
9 Maude
11 News
S Aerobicize

11:00
2 4 7 News
5 **Movie:** A Day at the Races (1937). The Marx Brothers.
9 Paul Hogan
11 Odd Couple
H **Movie:** Looking for Mr. Goodbar
S Bizarre

11:15
7 News

11:30
9 Harness Racing From Roosevelt
11 Streets of San Francisco
S **Movie:** Galaxy of Terror

11:35
13 Mystery

11:45
2 Sportspeople
7 **Movie:** The Sentinel (1977). Chris Sarandon, Martin Balsam, Cristina Raines.
W **Movie:** Men at Work

12 MIDNIGHT
2 **TV Movie:** James Dean (1976). Stephen McHattie, Meg Foster.
9 Championship Wrestling
N **Movie:** Rock'n' Roll High School

12:30
4 Saturday Night Live
11 Twilight Zone
W **Movie:** The Fan

12:35
13 Fawlty Towers

1:00
9 **Movie:**The Carpet of Horror (1962). Joachim Berger, Eleonora Rossi-Drago. Cheapie espionage thriller.
S **Movie:** Tarzan, the Ape Man

1:15
5 **Movie:**The Visit (1964). Ingrid Bergman, Anthony Quinn.

1:20
H **Movie:** The Thirty-Nine Steps

1:30
11 News

1:40
7 **Movie:** Westworld (1973). Yul Brynner, Richard Benjamin.

2:00
4 Uncle Floyd.
11 **Movie:** Freud (1963). Montgomery Clift, Susannah York. Clift is great in this bio of the famous psychiatrist.

2:08
2 **Movie:** The Spy With a Cold Nose (1967). Laurence Harvey, Dahlia Lavi.

2:30
W **Movie:** Mistress Pamela

3:00
4 Mary Tyler Moore
9 **Movie:** I Was a Male War Bride (1949). Cary Grant, Ann Sheridan.
S **Movie:**Sweet Sugar

3:05
H Teddy Pendergrass in Concert

3:20
7 News

4:00
2 **Movie:** Breezy (1974). William Holden, Kay Lenz.
4 Dark Shadows

4:05
H **Movie:** All the Marbles

4:30
4 Dark Shadows
11 Abbott and Costello
S **Movie:** Heartbeeps

5:00
11 Best of Groucho

5:30
9 New Age: A Focus on the Older American
11 Biography

Sun., Sept. 12

6:00
9 Straight Talk
11 I Dream of Jeannie
H Headin' for Broadway
S Mark Twain Theatre

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/ Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Growing Years
H **Movie:** Cattle Annie and Little Britches

8:00
2 For Our Times
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
S **Movie:** My Champion

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers

9:30
4 Mary Tyler Moore
7 Best of Kids Are People Too
9 Point of View
13 Little Women
H **Movie:** Greased Lightning

10:00
4 Positively Black
5 Wonder Woman
9 Mass
11 Doctor Snuggles
13 New Jersey Show
S **Movie:** Under the Rainbow

10:30
2 Public Hearing
4 Visiones
7 We're Movin'
9 That's the Spirit
11 Tom and Jerry

11:00
2 Newsmakers
4 News 4orum Primary Special
5 **Movie:**Tarzan Triumphs (1959). Johnny Weissmuller, Nancy Kelly
7 Page Seven
9 American Forum
11 Three Stooges
13 Crisis to Crisis
21 **Football:** Syracuse vs. Temple

11:30
2 Face the Nation
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Hit the Ice (1943). Bud Abbott, Lou Costello. Good A & C.
H Video Jukebox

12 NOON
2 Ray Perkins Show
4 Meet the Press
9 Robert Schuller
13 War and Peace
H Headin' for Broadway
S **Movie:** Moscow Does Not Believe in Tears

12:30
2 NFL Today
4 Great American Singalong
5 **Movie:** The Man Behind the Gun (1953). Randolph Scott, Patrice Wymore.
7 Directions

1:00
2 Football
7 Like It Is With Gil Noble
9 Great Movie Cowboys
11 **Movie:** Which Way to the Front? (1971). Jerry Lewis, Jan Murray.
13 The Inheritance

1:30
21 Square Foot Gardening
H **Movie:** Mommie Dearest

2:00
2 NCAA Football Special
5 **Movie:** Moses—The Law Giver (1975). Burt Lancaster, Anthony Quayle.
7 News Conference
9 **Baseball:** Mets vs. St. Louis
13 Dance in America: Katherine Dunham
21 Washington Week in Review
W **Movie:** Riders of the Sage

2:30
4 College Football '82
7 Education Update
21 Wall $treet Week
S **Movie:** Callaway Went Thataway

3:00
4 George Plimpton Mid-Year Report
7 **Movie:** Ocean's 11 (1960). Frank Sinatra, Dean Martin.
11 **TV Movie:** The Bastard (1978). Andrew Stevens, Patricia Neal.
13 Media in Society

3:30
4 NFL '82

4:00
2 **Tennis:** U.S. Open
4 **Football**
13 Wall $treet Week
31 Washington Week in Review
H Bus Stop
S Marvin Hamlisch: They're Playing My Song

4:30
9 Maude
13 Tony Brown's Journal
31 Inside Business

5:00
5 Mission Impossible
9 Outer Limits
13 U.S. Chronicle
31 Money Makers
S The Cancer Confrontation

5:30
7 Sportsbeat
13 Firing Line
21 Six-Gun Heroes
31 European Journal
W **Movie:**Introducing Janet

6:00
7 News
5 **Movie:** Cops and Robbers (1973). Cliff Gorman, Joseph Bologna.
9 Persuaders
31 All about TV
H **Movie:** Cattle Annie and Little Britches
S **Movie:** Under the Rainbow

6:30
7 News
13 Odyssey
21 TV Quarterbacks
31 Searchings
W **Movie:** Newsfront

7:00
2 60 Minutes
4 Catalina C-Lab
7 Code Red
9 Entertainment This Week
11 Solid Gold
21 Profile: Long Island
31 Were You There

7:30
13 Oye Willie
21 Matters of Life and Death
31 Fundraiser

7:45
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 CHiPs
5 Roots of Rock 'N Roll
7 Modesty Blaise
9 Billy Graham Special
11 Kung Fu
13 Nova
21 Mystery
H **Movie:** Outland
N **Movie:** Premonition
S **Movie:** Mommie Dearest

8:15
31 Fundraiser

8:30
2 One Day at a Time
11 Odd Couple

8:35
31 Song of Freedom: Paul Robeson

9:00
2 Alice
4 Skyward
5 Jersey Joke
7 **Movie:** Death on the Nile (1978). Albert Finney, Mia Farrow.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Testament of Youth
21 **Movie:** Made for Each Other (1939)
W **Movie:** Survivor

9:30
2 One Day at a Time
9 World Tomorrow

9:45
31 Fundraiser

10:00
2 Trapper John, M.D.
5 Weekend News
9 Jimmy Swaggart
11 News
13 Butterflies
H **Movie:** Mommie Dearest
N **Movie:** If.
W **Movie:**Working Girls

10:05
31 Rock and Roll Review

10:30
5 Sports Extra
11 From The Editor's Desk
13 Doctor in the House
S **Movie:** Moscow Does Not Believe in Tears

11:00
2 4 News
5 Off the Set
9 Maude
11 Odd Couple
13 Election '82: New Jersey Senate Debate

11:15
2 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Weekend Sports Wrap-Up
W **Movie:** The Competition

11:45
2 Sports Update
4 **Movie:** The Last Remake of Beau Geste (1977). Ann-Margret, Michael York.

12 MIDNIGHT
2 Barnaby Jones
7 News
11 Streets of San Francisco
N **Movie:** Premonition

12:15
7 News
13 Comedy Contest Winner
H **Movie:** Circle of Two

12:30
9 **Movie:** Deadfall (1968). Michael Caine, Giovanna Ralli.
13 Video/Film Review· Joseph Cornell

12:45
7 Sports Special

1:00
2 News
7 **Movie:** The Last Detail (1973). Jack Nicholson, Randy Quaid.
11 Twilight Zone
S **Movie:** Sex Ray

1:07
2 **Movie:** Powderkeg (1970). Rod Taylor, Dennis Cole.

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business
H **Movie:** Which Way is Up?

2:10
S The Cancer Confrontation

2:15
4 Visiones

2:30
11 **Movie:** The Brass Bottle (1964). Tony Randall, Barbara Eden.

3:00
7 **Movie:** Asylum (1972). Britt Ekland, Peter Cushing.
9 **Movie:** Hatchet for a Honeymoon (1970). Stephan Forsythe, Dagmar Lassander.

3:10
S **Movie:** Mommie Dearest

3:35
H **Movie:** Agency

3:59
2 **Movie:** Someone I Touched (1975). Cloris Leachman, James Olson.

4:30
11 Abbott and Costello

5:10
H Video Jukebox

5:40
H Hepburn & Tracy

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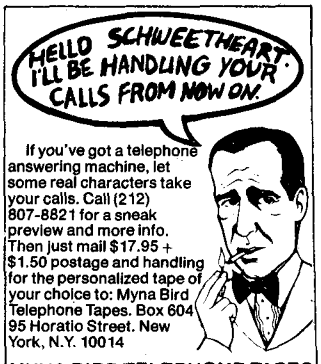
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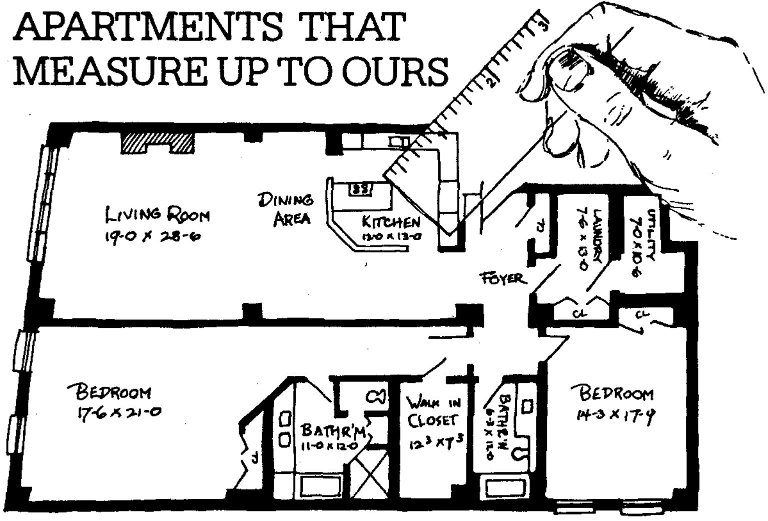

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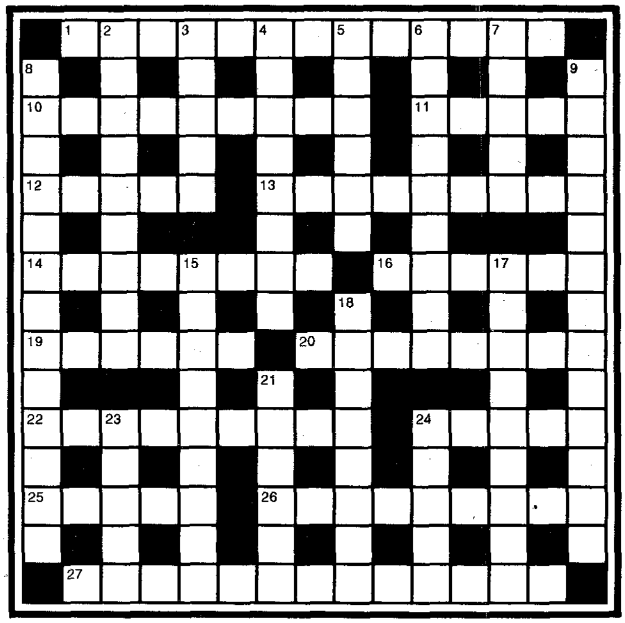
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Those in charge—as teachers should be? (6, 7)
10 Rebel in the south pressing on. (9)
11 I'm in the highest degree damp! (5)
12 Attendants feature in the book. (5)
13 Poured on, it's discouraging. (4, 5)
14 Deserter with broken chest involved in devices. (8)
16 Make still or stay still? (6)
19 Boy makes a false statement about annex. (6)
20 And the rest much longer than usual. (8)
22 Affected to be wicked? (9)
24 Gold discovered around pine? Goodbye! (5)
25 Published when going out afterwards. (5)
26 Propeller put on flat surface by flier. (9)
27 Chaps only stay out with this scientific type. (13)



Down

2 Not having a clear view, like a gun improperly equipped. (9)
3 Welshman taking a bit of a horrid risk. (5)
4 Gets a cry from animals. (4, 4)
5 Not much to be illuminated and let out. (6)
6 Thus cry in this place or in any old place! (9)
7 Be late—it's unusual. (5)
8 Display drink and loll around where you wait to take off. (7, 6)
9 Harsh policy governing dimensions of the ship? (5, 8)
15 When dressing it goes to one's head! (4, 5)
17 Statesmen collapsing as mice ran? (9)
18 Horse has to employ delaying tactics a bit. (8)
21 Suddenly the others fall into foreign river. (6)
23 Jack's losing his head in parts of the church. (5)
24 Shock for father turning up with friend. (5)

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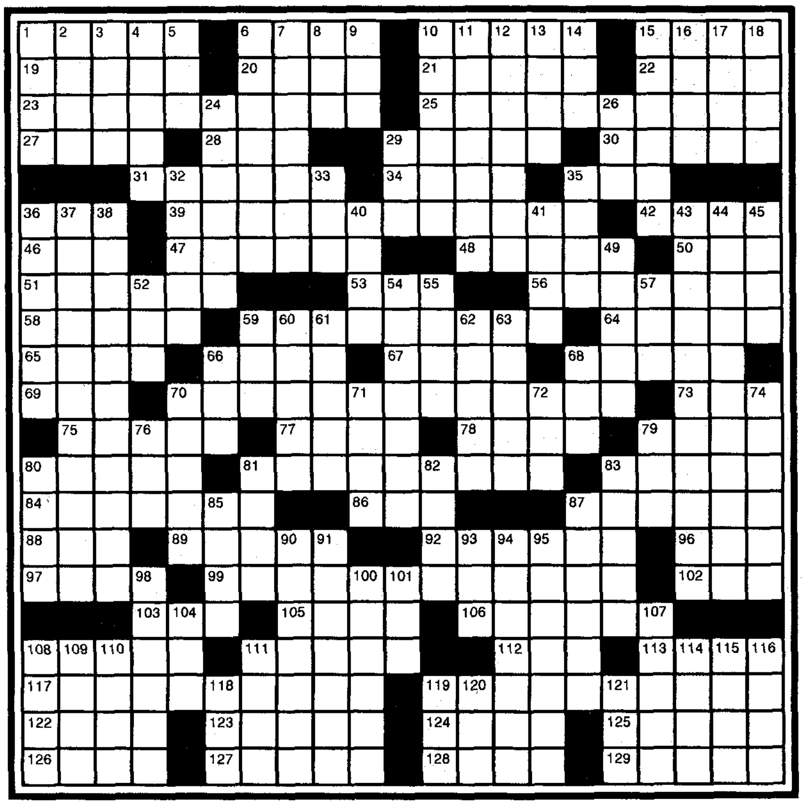
'FUNNY GIRLS': CUE CROSSWORD / By Maura B. Jacobson

Across

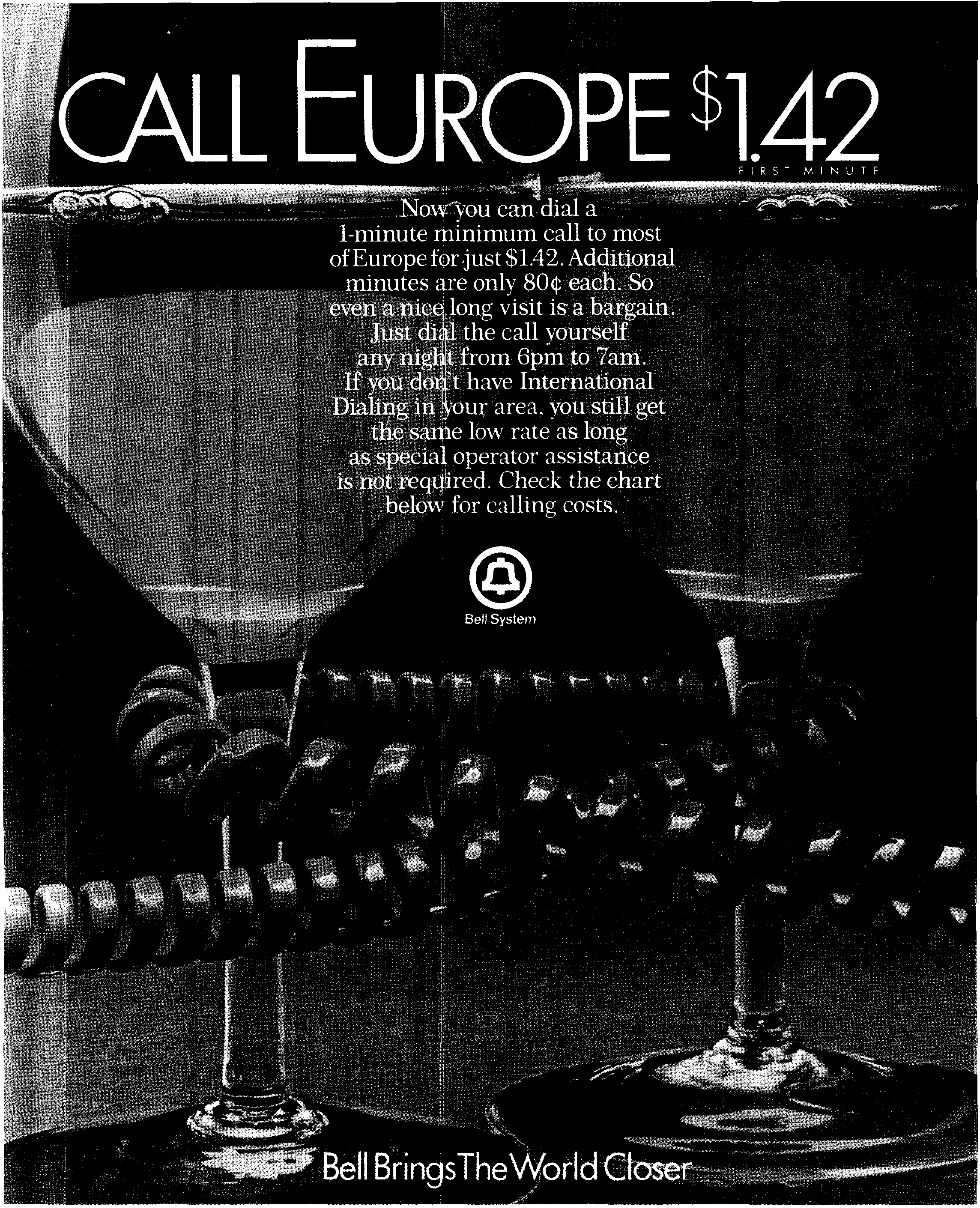
1 Zoo attraction
6 Word with gab or fun
10 David's daughter
15 Funny girl Peggy
19 Milton's archangel
20 Funny girl, with 129 Across
21 Manila hemp
22 Askew
23 Funny girl
25 Funny girl
27 Take it on the lam
28 Buchwald
29 Orbital point
30 The ones here
31 Babists' successors
34 Chow ——
35 Sault Ste. Marie
36 Kin of trig.
39 Funny girl
42 Heart of the matter
46 Bronze Age trumpet
47 Chopin concerto key
48 Sacred chalice
50 A Stooge
51 Evangeline's home
53 Actress Taina
56 Upgrade
58 Castor-bean toxin
59 Funny girl
64 Wakeful watch
65 Netman Nastase
66 Straw vote
67 Ibn ——
68 Martinique volcano
69 Diminutive suffix
70 Funny girl
73 Grid org.
75 Like some seals
77 Othello's ensign
78 Percolate slowly
79 Vowel sequence
80 Better qualified
81 Funny girl
83 After perform and appear
84 Balanchine works
86 Phone abbr.
87 Chemists' liquids
88 Cockney's cavity
89 Locales
92 "My kingdom for ——"
96 Before F
97 Arm bone
99 Funny girl
102 Mule's father
103 Caddoan Indian
105 S. Am. dolphin
106 Non-G.I. garb: var.
108 Stoppers
111 "A Doll's House" author
112 Never, in Bonn
113 Pierce of "M*A*S*H"
117 Funny girl
119 Funny girl
122 Spoken
123 Anoint, old style
124 "—— go marching. . ."
125 Disgusted
126 Decline
127 "I'm Beginning —— the Light"
128 Approving votes
129 See 20 Across

Down

1 Powder or cream
2 Soviet sea
3 Tony musical, 1982
4 Star in Cygnus
5 A Khan
6 Renaissance artist
7 Publisher's unit
8 Thus
9 Kind of shirt
10 Meddle (with)
11 Humbling
12 Seaman
13 Play divisions
14 Cheerleader's cry
15 Drive-in waitress
16 Wings
17 Oriental sauces
18 Famed Graf
24 Islands off Florida
26 From —— Z
29 —— Darya
32 —— the hole (reserve resource)
33 Familiar rd. sign
35 Swizzle
36 Visigoth king
37 Funny girl
38 Funny girl
40 Jacques of songdom
41 Record, in a way
43 Funny girl
44 Funny girl
45 Shoe lift
49 Casanova
52 Never say this
54 Supple
55 Delighted
57 Wire measure
59 Part of B.S.A.
60 Mrs. Irving Berlin
61 Poe's middle name
62 Diva Tetrazzini
63 Do-nothing
66 Prof's degree
68 Vim
70 French fathers
71 "—— a Kick Out of You"
72 Pastureland
74 Opposite of profits
76 Kin: abbr.
79 Adding word
80 —— Ben Adhem
81 Cinema pooch
82 Verve
83 Coeur d'——, Idaho
85 Clockwatcher's worry
87 More sooty
90 Foods
91 Capable of feeling
93 "—— Ramsey" (TV Western)
94 Japanese island
95 Gullies
98 Sock plaid
100 Mortgager
101 Singer Janis
104 Half of i.e.
107 Economized
108 Farm implement
109 Calabria coin
110 —— Bator
111 "—— Angel" (Mae West film)
114 Spartan queen
115 Item for Krupa
116 Nile vipers
118 Morsel for Dobbin
119 Gould or Gatsby
120 Ending for malt
121 "—— body meet a body. . ."



Solutions to last week's puzzles appear on page 102



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